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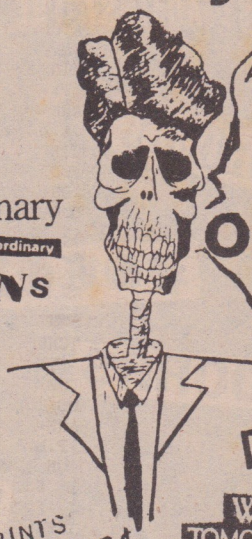

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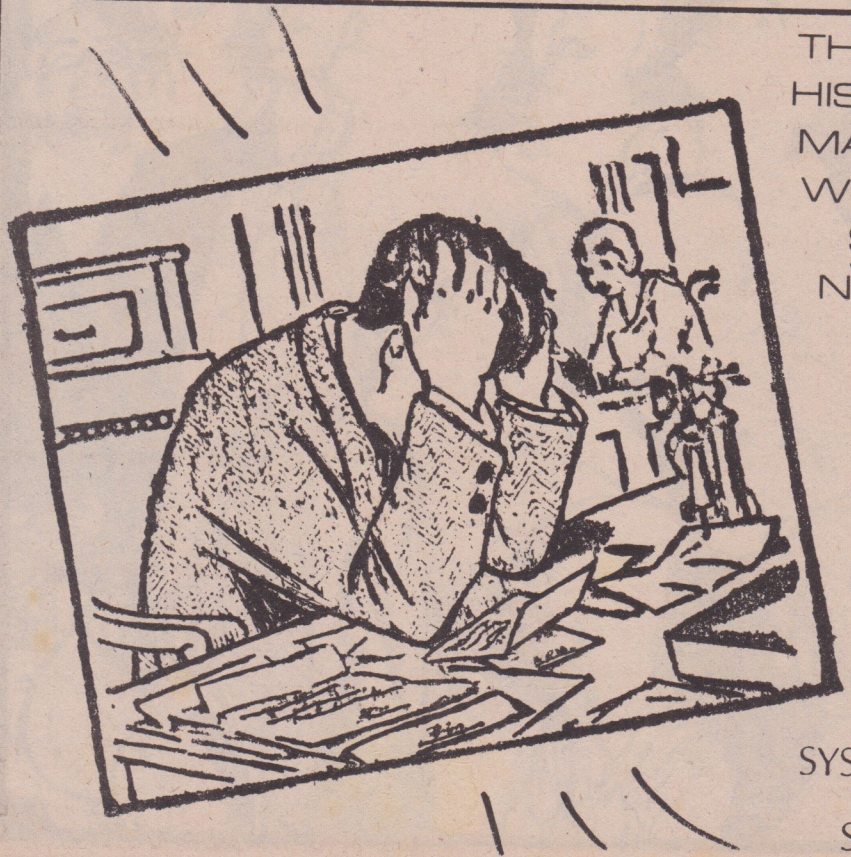

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Jeff Bale, Jerry Booth, Paul Curran, Anna Chapman, Erikka, Scott, Kent Jolly, Ruth Schwartz, Pushead, John Howard, Rick Stott, Murray Bowles, Brian Edge, Steve Spinali, Tim Yohannan

CONTRIBUTORS

Sean Wyett, Rubin Wildman Rose, Elizabeth Chodorowski, Lenny Sblendoro, Hannah Reimann, Donny The Punk, Laurie & Creighton, Lorie & Elayne, Juliet Jake, Dave Scott, Mykel Board, Jello Biafra, Ray Farrell, Tesco Vee, GG Allin, Nielz de Wid, Bambi, Al Quint, Crucible, Chris & Dan, Jason Traeger, Kurt Beers, Wayne, Drew Strait, Neon Christ, Sharon, Stefano Bettini, Scott Cameron, Lisa Putignano, Penetracion, Tim/C.O.R., Rusty Short, Detonators, Punky Brewster

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TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review, one for radio): the address is: MRR/ P.O. Box 288/ Berkeley, CA 94701.

NO PARTICULAR ORDER

Jeff Bale

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DISARM-REGERINGS...EP
D.T.A.L.-LANDS KRONA-EP
EJECTED-SPIRIT OF REBELLION-EP
GRAVEDIGGER V-BLACK & HAIRY-LP
NOMADS-OUTBURST-LP
PANDORAS-YOU DON'T SATISFY-45
ROLAND'S GOSSKÖR-GENOM BARRIÄREN-EP
TORPEDO MOSKAU-MALENKOV RABOTA-LP
V/A-KEINE EXPERIMENTE 2-LP
V/A-P.E.A.C.E.-dbl LP

Jello Biafra

SCRATCH ACID-TP/STICKMEN-TP
MIA-New Stuff/FALSE PROPHETS-LP TP
LINKMEN-EVERY INCH A KING-45
FUZZTONES-BAD NEWS-45/BURNING IMAGE-All
SEARS-EP/VITAL DISORDERS-ZOMBIE-45
POISON GIRLS-I'M NOT A REAL WOMAN/KUKL-LP
SHOCKHEADED PETERS-EP/FOLK DEVILS-All
RAW POWER-2nd LP/ MOTTEK-LP
BUNKER HILL-RED RIDIN HOOD & THE WOLF-45
DEATH PIGGY-EP/MALEFICE-EP/PAGAN MYTH-LP
DON BOLLES-REALITY MIX #3-TP
VANDALS-LP/UGLY AMERICANS-LP/SUBTERFUGE-LP
DAMAGE-TP/SWINGERS-45
BO DONALDSON & HEYWOODS-BILLY DON'T BE A HERO
BUTTHOLE SURFERS-REMBRANDT PUSSYHORSE-LP TP

Pushead

WRETCHED-LP
V/A-FINNISH SPUNK-LP
SLUDGE CONFRONTATIONS-TP
KAAOS/TERVEET KADET-split LP
DISARM-EP
V/A-P.E.A.C.E.-LP
POISON IDEA-RECORD COLLECTORS...-LP
CRUDE SS-WHO'LL SURVIVE-EP
DARK ANGEL-TP
SLAYER-Pic Disc
POSSESSED-TP
SODOM-LP
CELTIC FROST-LP (US)
GENERAL DISASTER-TP
STUPIDS-TP

Guest Top 15: Dig (UK)

EXODUS-LESSON IN VIOLENCE-LP
CELTIC FROST-LP
MELLAKKA-EP
FINAL WARNING-EP
SLAYER-all
POSSESSED/DESTRUCTION-TPs
MERCIFUL FATE-LP
DR KNOW-PLUG IN JESUS-LP
SODOM/IRON ANGEL-TPs
SSD-HOW WE ROCK-LP
V/A-UNLAWFUL ASSEMBLY-LP
FIEND-STAND ALONE-EP
METAL VIRGINS-ANIMAL PEOPLE-LP
SLUDGE CONFRONTATIONS-TP
DIRECT ACTION/CHRONIC SUBMISSION-TPs

Steve Spinali

ABURADAKO-EP/C.I.A.-LP
DDT-BROKEN TOY-LP
COCKSPARRER-RUNNING RIOT IN 84-LP
ISM-CONSTANTINOPLE-EP
LAUGHIN' NOSE-LP
LIVIN SACRIFICE-LEVANDE OFFER-EP
NIKOTEENS-SKATEBOARD-TP
NOMADS-OUTBURST-LP
PANDORAS-YOU DON'T SATISFY-45
PART TIME CHRISTIANS-LP
SLUDGE CONFRONTATIONS-TP
TOLBIAC'S TOADS/SNIX-split EP
WRETCHED-LIBERO DI VIVERE-LP
V/A-DESPERATE TEENAGE LOVEDOLLS-LP
V/A-P.E.A.C.E.-2LP

Tesco Vee

SWANS-COP-LP
NAKED RAYGUN-All
TROUBLE-LP
M.A.D.-EP
COCTEAU TWINS-TREASURE-LP
BUTTHOLE SURFERS-ANOTHER MAN'S SAC-LP
SONIC YOUTH-SONIC DEATH-LP
SUICIDE-All
RED KROSS-LP
VENOM-MANITOU-EP
MADONNA-LIKE A VIRGIN
DANIELLE DAX-JESUS EGG THAT WEPT-LP
CRAMPS-DANCE OF CANNIBALS OF SEX-7"
HARD STUFF-BULLETPROOF-LP
ABBA-(forever...of course)

Tim Yohannan

ANTI DOGMATIKSS-TP
NOMADS-OUTBURST-LP
BILL OF RIGHTS-MELTDOWN 85-EP
WRETCHED-LP
V/A-BATTLE OF GARAGES #3-LP
V/A-P.E.A.C.E.-2LP
4000 MILLION-TP
V/A-KEINE EXPERIMENTE #2-LP
TOLBIAC'S TOADS/SNIX-split EP
CRETINS/BUT & EISEN-split 45
JUNGE FRONT-EP
SLUDGE CONFRONTATIONS-TP
PANDORAS-45
HUMAN SUFFERAGE-LP
C.I.A.-LP/D.D.T.-LP

Guest Top 15: Peter Alqvist (Sweden)

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SLAYER-HAUNTING THE CHAPEL-EP
CHAOS UK-SHORT SHARP SHOCK-LP
FINAL WARNING-OUT OF SIGHT...-EP
SAMHAIN-INITIUM-LP
MARGINAL MAN-IDENTITY-EP
DIE KREUZEN-LP
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VARUKERS-EP
ASOCIAL-DET BITTRA SLUTET-EP
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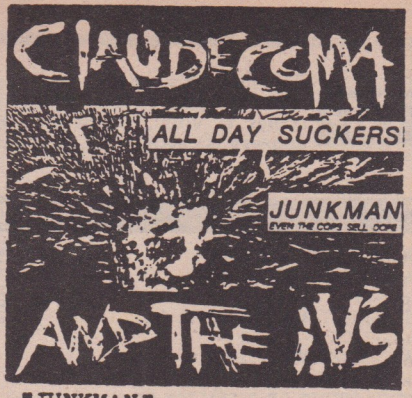

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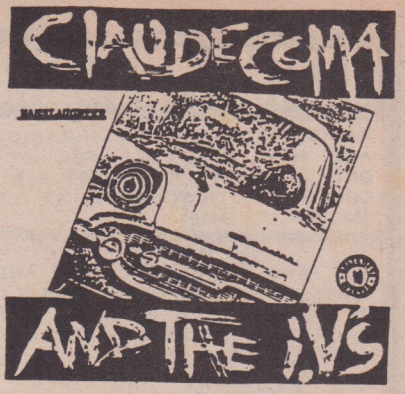

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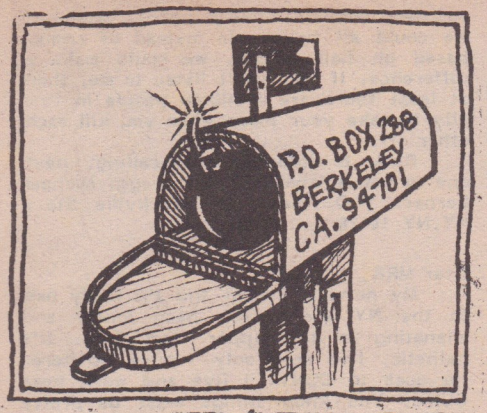


Dear MRR,

Through reading letters in MRR and reading many zines and publications, I have noticed that there has been (dare I say) a "trend" of words like "Nazi" and "Fascist" being exchanged with considerable fervor. Many times I have asked someone if they had any inkling of what they were talking about, and many people don't. Fascism is the principles of the Fascisti, believing in a central autocratic one-party state. Fascists are aggressively nationalistic. Nazis are followers of German fascism, and you can be a Fascist without being a Nazi. The Italian Fascists had none of the doctrines of racial superiority that the Nazis did. We all know that these racial hatreds led to the Ultimate Horror, the Holocaust. Communism is believing in a one-party state that runs every aspect of the country, including all businesses and factories. Both are totalitarian principles, but there is one major difference between them. Fascists believe in free enterprise, regulated by government-run organizations called "corporations". Communists believe that the state should control everything.

So next time you use one of these words, you should think of the implications. Also, racists aren't necessarily "Nazis". Most rednecks have a firm belief in Demockracy and the Amerikkkan way. Also, people are constantly quoting from the book "1984" by George Orwell, using only what knowledge they have obtained from publications, such as MRR. Before they fix all these ideas into their heads, I think they should read the whole book. It's very interesting, and you can do it for free at your local library. MRR serves a very useful purpose by exposing readers to ideas, but you, the reader, should follow up on them. I hope no one misinterprets this letter. I am not defending Fascists, but just trying to expose more of the background. I myself am totally against Fascism and Nazism, and despise their ideals. If anyone wants to write, please do. I always write back quick! Thanks.

Keith/ Box 35533 Stn E/ Vancouver BC/ Canada V6M-4G8

For a response to Keith's letter, please Jeff's column in this issue.

Dear MRR:

I would like to call attention to something that disturbs me quite deeply. It is my sincere hope that you print this, because I would like to know if others among your readership feel the same as I.

By faith, I am Jewish. It is not something I go around advertising, but if anyone were to ask me about my religious convictions, I would proudly tell them.

Punks and skins who wear swastikas piss me off very badly. Although there are no neo-nazi punks or skins here in Raleigh, I have seen a very few out of town.

During WWII, millions of Jews were exterminated in death camps throughout Europe. The slaughter manifested in these camps was conceived, drawn up and carried out by NAZIS. My grandmother told me of distant relatives she had in Prussia (Northern Germany), who were Jews. Chances are that they were among the first to go. People of my family, killed by a pack of slaughtering power-hungry asshole.

Because of this, I would justify the murder, torture and beating of all neo-Nazis by the J.D.L. They are Nazis by choice.

Last summer CxOxCx sent White Pride a tour itinerary, and addressed it to "White Fags!" To these homophobic, sucker-of-other- people's-assholes, being called fags was too much. They sent the itinerary back, to CxOxCx, having crossed out "America" and writing "Israel", and replying that they were ". . .no better than the Jewish blemish that they suck up to."

Haven't these dicks got anything better to do with their time? My friends say, "This is America, the kind of thing that happened in Nazi Germany can't happen here." Bullshit! Reagan and Falwell go together like peanut- butter and jelly, Gable and Lombard, Cheech and Chong, Heckle and Jeckle. . .Hitler and Goering. Falwell has repeatedly expressed his contempt for Jews.

Blacks were enslaved in America, and Japanese were imprisoned here during WWII. It can happen again.

The recent trends in Europe towards anti-Semitism are very disturbing to me.

If I were black, I would probably work very hard to sabotage, maim and kill every last definite Klukker I could find. The people of the KKK are in the Klan by choice, but a black man is a black man by birth.

The U.S. has the largest concentration of Jews of any other place on Earth, therefore something like Nazi Germany would be a bit more difficult for an administration to achieve. But it CAN HAPPEN!

I know you will disagree with me about my justification for the killing of Nazis; but what would you do if you were in bed asleep, all comfortable, and you heard a knock at the door? More like a beating of the door by an aggressor very sure of himself. Your father answers the door, and you hear your mother and sisters scream, and the sound of gunshots. You look down into the living room from the top of the stairwell, to see your mother and sisters being stripped, beaten, raped, and sodomized by a gang of government sponsored goons who seem to be enjoying their work.

What would you do if you found your father's gun in his room, while the men were downstairs defiling your father's corpse, and finishing off your mother and sisters? Would you ignore all this and say "I'm a pacifist"?

Well, if this happened to me, I have no doubt what my plan of action would be: I would devote the rest of my life to the maiming and slaughter of the perpetrators of this crime.

I love life so very much that I thank God every day for another day. It is not comforting at all for me to ponder all of this, but I feel that people need to be reminded of what happened during WWII, lest they forget history and repeat it.

If tomorrow, someone told me that if I dropped my religion, that everyone on Earth would look at themselves and others as humans and not as Black, White, Christian, Jew, Islamic, Hindu, Gay, Straight, American, Russian, German, or French, I would drop the Jewish religion like hot shit in a second.

Thanks for listening,
Phil Swisher, Raleigh, NC

Dear Phil,

I understand what you're fearing, and I too feel that NEVER AGAIN should be enforced. But why do you have to wait until all others drop their prejudice or nationalist or religious or racial identity before you do the same? If we are to identify ourselves as "humans", then let's be in the forefront of that movement, and not wait until "society" does it. By that time, we'll all be dead and gone anyway, and we might as well live as "free" people now! Tim

Dear MRR:

Just what you need: another letter from Rip Schredder! But I just have to tell you that your section in #18, trying to open up lines of communication between so-called 'punks' and 'skins' really hit the nail on the head. I gained some insights, namely that gang members have the same problems that everyone else has. They just have a different way of dealing with them. They all feel like powerless misfits in a degenerate economic structure, guaranteed to keep them on the bottom - very fertile ground for organizers from the left or right. You have to admit, there's an almost beautiful geometrical logic to gaining power in the old Hell's Angel's rule: "When one Angel hits a person, all Angels shall participate". Of course, this only works in a very limited social strata, and to the obvious detriment of all others in that strata.

It's obvious from the interviews that no one wants to be cast as the bad guy, fascist bully boy, whatever, not even Mark Dagger. It's also obvious that if you talk to someone till you're blue in the face and give them a break again and again that you have to get to the point where a penalty must be paid. Let's hope that dialogs encouraged by you and others do the trick, but from just what I see here, things are way out of hand in some areas.

An organized effort is called for as it seems that we are dealing with an organized threat. When Gary relates that a group of gang members (?) stood in front of a band to prevent people from "dancing" because they were "too political". Hell, you don't just do that from drinking too much beer! There is something going on behind the scenes, there are people, and they aren't real skinheads whose only goal is to destroy punk rock.

The users will fail if people refused to be used. Most of the skins quoted professed loyalty to the scene and they can prove it by keeping their buddies from destroying it. I'm sure that they are mostly sincere and that, with give 'n' take dialog, could do something about their little "mistakes".

If not, we may have to think about isolating those that violate our rights. Punk shows are for expression, not opression, and we must organize to assure just that. But I don't go for Scott's idea for seperating "flowerpunks" and "stompers". I like to get ideas from all different kinds of people, and I may not fit into either limited category.

I don't have much faith in either political party and I was going to sit out this election, but I finally figured out that I can do something by voting for ol' Wimpy just to get on Carmelo's nerves (see "Various Feedback", #18)

Rip Schredder/ 800 Long Lake, I#1/ Bloomfield Hills, MI 48013

Dear MR&R:

Here are the lyrics to a song that we wrote over a year ago, and after reading your issue on gang violence in our scene, I feel compelled to contribute our comments on the sad, sad, sad situation. Thank you.

Stupidity Rules O.K.
I hate anyone different from me
I am a shot up, macho punk
I hate fags, I hate new wavers
I am hardcore, I use junk
I hate anyone different from me
I use this hatred like a crutch
If you look different or you act different
I'm better than you cause I act tough
I am a stupid hardcore clone
I am thick and I'm a waste
I hate frats and I hate hippies
But I belong so I feel safe
Don't you try to talk to me
Those aren't cool shoes, that's normal hair
I'm too fucked up and I'm too smart
To look beyond the clothes you wear
I hate everyone
I hate you
I hate your looks
I hate your smell
Cause I am a NAZI and I'm a man
And I am insecure as hell
I am insecure as hell
I am insecure as hell
I am insecure as hell
1984, Meat Joy

Now, of course, just as it is a bigoted generalization to classify a group as ignorant and violent just because some of its members really come across that way, I think it's very important for people to feel safe enough to call and chart a growing trend. Here in Austin we have wonderful skinheads and we have violent skinheads. We have kids sporting "cool" Nazi shirts to display at the DK's show. We have a band whose primary focus seems to be about how much they despise lesbians. They tell this incredibly humorous joke, "What do you call two lesbians at the bottom of the ocean?" "A good start." That kind of fearful, vengeful shit really does scare me. And according to what I've read in your mag, there are plenty of women out there who are getting off to beating women up, too. Third Reich, here we come. Some will openly join the NAZI party and others will keep it alive by not making any waves or taking any sort of stand. I don't know what will become of us. "Those who forget the past are condemned to repeat it." We don't even have the excuse that we've forgotten the past. People remember Hitler very clearly. I recently came upon my own private brand of bigotry when there were tons of Reagan/Bush bumper stickers all over Austin. I wanted to rip them all up. I wanted to scream at people who supported them. I had this huge urge to tell a woman who was waiting on me in a camera shop to just fuck off and get someone else to help me because she was wearing a Reagan/Bush button. But I didn't. I just noticed that we all have perfectly valid justifications for hating those we hate, our "oppressors". And whoever you meet, they have their own brand of bigotry. What we've got to learn is that there are no right and wrong belief systems. There just are belief systems. We tag on the label of good and bad. The only way we'll ever get out of this cesspool of fear and hate and violence is to truly respect everyone else's beliefs and give them the space to be where they're at and not try so fucking hard to make them wrong. Now that is a simple and an enormous thing. I don't mean don't voice your own opinion, but just stop and look where you draw the line of what you will tolerate from another human being, before you feel it necessary to tell them they're wrong and they should wise up or shut the fuck up. Believe me, I struggle with this too, every day. But it is important to me to grow as a human and one way I expand my life is noticing where I make other people wrong, and then just not doing that. I think it's the only way to break the cycle of violence.

Thankyou for creating a venue for us to express ourselves in this manner. I would love any feed-back.
Gretchen Phillips of MEATJOY/ PO Box 49102/ Austin , TX 78765

Hello MRR:

After reading #20, I certainly won't deny that MRR has given plenty of attention to New York City. Billy Psycho's letter apparently set up a polarization with REAGAN YOUTH on one side and AGNOSTIC FRONT on the other. Now, for one reason or another, I don't particularly like either band which leaves me where? Neutral! Yahoo, now I can go on all I want because I am objective! (Modest, too.)

First, a positive note. From all the letters MRR gets about N.Y.C., at least one thing is apparent: people do care about what is going on here. Could that be a trace of (gasp!) UNITY?!?!

As far as "skinheads" vs. "real punks", well that's strange, I don't believe either group exists. You are all just people, why you have to join teams I don't know. People talk about the two groups; it appears you you have got to be one or the other. Gee, if you took all the "punks" and "skinheads" and put them in a blender, would they be distinguishable in the sludge? I think not.

One very intelligent letter in MRR#20 claimed N.Y. had the best bands in the world and listed such bands. Ok, I like some of those bands and dislike some, but I noticed this person has a rather bland taste in music, which brings us to another point. What's wrong with N.Y.? Hardcore! That's what's wrong. For my opinion, most of those bands are easily blown away by another N.Y. band which amazingly doesn't fall into a set category. That band is SONIC YOUTH. But no, people (let's use that as a catch-all term for "punks" and "skinheads") can't like SONIC YOUTH because they don't have a label. You all are suffocating in your own label, why?

Name-calling: commie and fascist seem to be this week's favorites. Now this is so brilliant even I am amazed. Like children fighting for a candy bar. "Gimme it, commie!" "No! Let go, fascist, or I'll tell mommy!" Probably the saddest (or funnest) thing about this is that this is New York City. Hey, even the hippies had it better than this (I think, I wasn't there). I don't really give a damn if you like to call yourself a skinhead or a punk or a peace punk or a hippie or a skate punk or a fish punk or a pizza punk. You can call each other Crassholes and nazis and fags and commies Etc., but I just want to call you one thing, stupid! Skins and punks don't fight. Stupid people fight stupid people. Stupid people stab people. Stupid people take sides in stupid hostilities. Stupid people give themselves stupid labels.

At this rate, there is nothing to be scared about. You can only laugh. I don't hate one side or the other, I think you all probably have something worthwhile to say, but you won't change anything until you realize that calling yourself a skinhead or a punk doesn't mean shit to the rest of the world. So, what to do? Stop calling yourself anything. How 'bout using your name? Any name is better than a label (though I do have trouble taking somebody seriously when they call themselves "Gestapo" - or is that the point?). Next, care! Care about what interests you. Don't limit yourself to hardcore because it is only a type of music. I listen to lots more, what about you? Is hardcore special enough to warrant the practice of people locking themselves in labels and staying there. Do yourself a favor and let yourself breathe. Give yourself some variety. Don't feel required to go to shows, this isn't school. Attendance isn't mandatory. But if things shape up, then people might go to more shows. Out-of-town bands, come to New York and disregard the plea in MRR #19 that you skip New York. That is the weirdest solution I ever heard. Maybe if we could all be people instead of armies based on hair length, we could make a difference. If you won't listen to me, then at least there are 8 million people in this city to take your place when you kill each other off.

Back to infantile name-calling, next one to use a label is a rotten egg! Michael Lerner/ P.O. Box 6778 Yorkville Sta./ NY,NY 10128

Dear MRR,

My name is Ernest and I'm fairly new to the NY scene. It's been lonely and alienating in the Upper West Side. It's pathetic, I've seen only 1 punk up here. He goes to CCNY. I live and work near CCNY. You know things must be pretty rotten in the ol' apple when you have a guy from Harlem complaining.

I've lived in Harlem all my life (I'm 21). There are some good people and positive aspects here, but it's mainly a hellhole. Violence, decay, crime, injustice, drugs, guns, death, stupidity, poverty all reign supreme here. I don't wanna go into horror stories, because I'd only get angrier and more depressed than I already am. All I've learned here is to despise politicians, cops, and the mafia. To me, they're one and the same. The shit I've had to go through, hear about, and witness, has left me with a nihilistic attitude about everything. There are days when I wish I could flush the whole city down the toilet. But I try to be positive.

Now that I've gotten that off my chest, the reason I wrote this letter is because I want something positive to come out of this place. I'm creating a zine (Urbicide). I'm an artist, and I could use some help, especially since I work full time. If anyone could contribute artwork, comics, and anything else, I'd really appreciate it. I'd really like to make this an illustrative/graphic sort of zine. I've always felt that artists have been ignored, and not well represented in the HC scene. Ernest Ramos/ 1590 Amsterdam Ave #31/ NY NY 10031

Dear MRR:

My name is Matt, I'm the singer of the N.Y. band NEVERMORE. I've never been a fan of this magazine but felt I should respond to a very distressing letter I read here. Last issue, #19, a very disturbed and paranoid young person wrote a very bitter and destructive letter. "Halloween" made some silly accusations that tore up a lot of people and soiled the name of the late Johnny Nordquist. How I've read lots of anti-N.Y. skins/fascists letters before, but our friend has turned a lot of heads and raised a few tempers with his foolishness. I will attempt to straighten out his letter one step at a time.

The first thing he says, is how the skins would beat up some guy who wrote a letter, because he was a "spic". I hate to tell you, but several of the skins are Spanish, including one of the ones you hate the most! Then he goes on to say how "pricks" like Harley, Jimmy, and Roger fuck up the scene for everybody. The thing that made me laugh most was saying Roger fucks up the scene. He works the stage at CBGB's and used to at Rock Hotel. In the time I have known him, I have never seen or even heard of him getting into a fight or harassing anyone. He's always the first to stop it. He says they don't dig fags or foreigners. I agree they don't like "fags," and I'm glad fag-bashing stopped. But as for foreigners, all foreign bands and kids were treated good. B.G.K. (a bunch of foreigners), were a tremendous favorite of everyone, and one other thing, please stop calling AGNOSTIC FRONT Nazis and N.F. I can safely say they support neither of these things. Try reading their lyrics and

seeing them as people instead of hiding behind your pen and paper and listening to heresay. This guy also says to all out-of-town bands "not to play N.Y." Well, explain to me how we are supposed to "improve"(so to say) without shows? Nice proposal, asshole! Finally, let's put to the rest the real fury behind this letter. You mentioned someone who has been dead about 2 years. John Nordquist was murdered by some jerks who got away clean. I didn't know him personally, but I can sure say that someone who hasn't been around for 2 years can't be responsible for all the things that have happened since. So please, let him rest in peace.

Now you set a picture that depicts skins against all. I'm sure there are a couple of skins of who don't like punks, but I also know punks who hate skins. It's all the same. Plus, many of these skins are my friends. You see, I have long hair. Not spiked anymore, just long. You would think, going by the picture you depicted, that I would be a bloodied outcast, as would my bass player Russell, who also has long hair. It seems to me you are lighting a match in a gas tank. Starting a war of the words leads to a war of the fists. I'm not putting anyone down. I like just about everyone in he NY/NJ scene. We are full of good people, not trouble-makers. If this guy really cared about things, he would stop causing trouble and start trying to be nice and spreading some "peace and love", he might make friends instead of enemies.

I understand you have an opinion but I just wish you wouldn't jump to conclusions. It may be hard once they find out who you are to make friends, but if you and everyone who thinks this way started trying instead of giving up, we might have a big change. I certainly hope you do.

"True" peace, love and unity, Matt

P.S.--All out-of-town bands, forget the rumors you've heard and come to N.Y. It's a great place with great people. For shows at CBGB's, call Carole at (212) 982-4052, Tues and Fri, 1-6 p.m.

MRR,

I've been going to CBGB's matinees for about 2½ years (approx. 90% attendance). My name is Kyle and I sing for BODIES IN PANIC. I am not a skin, nor am I a punk. I dress and look however I like (my mom says pretty sloppily).

Anyway, I would just like to add my 2¢ worth about the NY scene. A lot of letter writers complain about how violent NY is and they don't go to shows because of fights. I admit, there are fights at most shows, but most are broken up rather quickly. I lived in Hollywood (79-81) and I went to most of the hardcore-punk shows then, and I can easily say NY looks like a peace festival compared to what I saw in L.A. In L.A., the bouncers were brutal, nobody helped anyone in the 'pit', and as soon as someone who didn't look 'hardcore' entered the 'pit', it was an instant brawl.

So, NY isn't perfect, and it gets a little rough sometimes. I plan to keep going to shows because I like music and I like most of the people. If you like the music, you can't let a few individuals intinidate you. Stand up for what you believe in and have enough pride to sign a letter you write to a magazine.

If skins would talk to some of the people they call "long-spike-hair fruits", and if some of the punks would talk to some of the people they call "stupid baldies", they would probably find out they actually like these people they had been blindly labeling. I talk to most of the people on the NY scene and I get along with most of the people. A little communication can go a long way.

To all the people who don't go to shows anymore, you missed some great ones. I know where I'll be next Sunday, and I'll never let anyone intimidate my right to be there.

Kyle Eaves/ Box 587/ Bernardsville NJ 07924/ (201)766-0067

Dear MRR, Johnny Stiff and Readers:

Just a letter to comment on (and explain) a few things. First off, in regards to Johnny Stiff's letter in MRR 19 (thanks Tim for giving us a chance to respond, that was very cool), all I have to say is this: things were so fucked up and confusing as far as our shows in N.Y., Boston, Philly, and D.C. go, that we honestly didn't know if we had shows in those cities until we got there, and all thanks to you, Johnny. I had spoken to you once on the phone before we'd even got out to the East Coast and was under the assumption that you were trying to help us get shows, not fuck them up! Shows were cancelled, dates changed and many bands got fucked over by not getting to play, and mostly due, according to what we were told, because many of the people who were putting on the shows did not want to deal with you or some of the N.Y. skin contingent (not AGNOSTIC FRONT!) because of previous violent incidents. We were told that you would do anything to get N.Y. bands on shows anywhere, and if you didn't succeed, you would respond by bringing in some skins from N.Y. to those shows to disrupt everything. Now, that is just what we were told, and by five different people in five different cities. I won't go into problems we had in the other cities due to your planning right now, I'll just comment on our New York show. I'll admit that by the time we got to Boston (the day before our scheduled CBGB's show in N.Y.) we were nothing less than nervous, paranoid and outright scared shitless to come into N.Y. because of what bands (and others) had told us about you and the scene there, but playing CBGB's and New York is something that we've wanted to do for (at least) six years and nothing was going to get in the way of that, we thought. Not even the alleged fire bomb threat to CBGB's made by the Jewish Defense League in retaliation to the Jewish kid getting beat up by some Maryland skins in Philly or whatever. We had planned to leave Boston early so that we could get to N.Y. in time for our matinee show but had problems: our guitarist (not our drummer) got separated from us and somehow managed to get lost. A girl told us that she thought she saw him getting arrested, so we went looking for him, and finally had found him by noon (3 hours before we were to play in N.Y.!). I made several attempts to contact you, Mark (D.B.D.) and CB's, and only reached some jerk there who told me to "fuck off", "we'd never make it, so don't bother," and "you West Coast fucks are so unprofessional." We told him that we'd still try to make the show and we did try. We left Boston by about 2:00 and reached N.Y. by 9:00. Believe me Johnny, it wasn't a nice feeling to know that we'd made it all the way out there and did not even get to play our first N.Y. show. We had no problems with anybody there and even had made friends with four of the coolest N.Y./N.J. kids (hey Frank, Tee, Karen and Jerry!), all who were skins, at our show in Jersey. We didn't pretend that nothing happened and were very sorry and depressed not to have gotten to play that show. We feel, despite what you think, that we owe New York a show and will make good on that. Once again, we're extremely sorry and apologize to all the kids who came to see us in N.Y.

Now, something I've noticed, not only while we were on tour, but here at home as well (especially!), is the lack of involvement and substance we have within our movement. I think a lot of people are all too busy putting their energies into the "scene" (i.e., socializing, gossiping, backstabbing, partying) rather than just putting out those same energies and hard work into building and making more strong the hardcore/alternative movement (i.e., active awareness and involvement, communication, organization, creativity and productivity). It's just too easy to be "hardcore" or "punk" these days, and with very little consciousness, intelligence or imagination, it seems. Where are we heading if we can't even get along together long enough to put forth any efforts great and effective enough to make the rest of society and the world take notice? Sure, they've noticed, but isn't it strange how they always manage to target out the worst aspects within our community - violence, ignorance, vandalism, etc., etc?

We have got to fight and work against those negative elements and I'm not talking more fists or boots. I'm talking about an ultra wide open communication network between people from every alternative community in every city, constantly in touch and organizing, working together with bands, artists, fanzines, organizations, radio stations and show promoters/ organizers in a major attempt at making our presence felt and our movement a definite force to be reckoned with.

We've got to keep up th spirit and remain dedicated as this is, for some, more than just a phase, trend or way to be considered cool; it's life, plain and simple, and it can be the greatest thing to ever happen to all of us, if we just take care and not abuse it. A form of expression? A way to release that pent up aggression? A method of meeting new friends? Yes, all of that, but much more, it can be our contribution to the world, and in this day and age, with the way the world is, obsessed with hatred, prejudice, greed, starvation and apathy, our contribution couldn't be all that bad now, could it?

Take care and forever stay aware,

Kevin Seconds

Oh yeah, 7 SECONDS is looking for a new drummer. Dedication, hard work, and relocating to Reno are musts. Interested people can call me at (702)323-7405, or Steve (702)826-2213.

Also, we have opened up the Positive Force record/ tape/ zine shop here in Reno and we need your help. Labels - we'd really like to work with you directly, on a 30-60 day consignment basis. Please contact me at the number above or write (send samples please): Positive Force/ 1790 Silverada BL. #237/ Reno, NV 89502 Please help us!

And thanks to everyone who helped us set up shows, put us up and took care of us during our U.S. tour. We're definitely gonna need more place settings at the dinner table with the family we've acquired on this trip! Love and thanks to all!!!

Dear MRR:

To all anarchists/pacifists out there, this is a message to you. On last New Year's Eve, there was an A-Fest held in N.Y.C., attracting more than 500 people. I would like to announce that there will be another one to be held in the coming months. To avoid last year's disaster (Nazi cesspools destroying properties), this one will have less bands and will emphasize panel discussions, teach- ins, and various multi-media events. However, if I can arrange to rent out a space for two consecutive nights, I will try to separate the music and lecture into different days to avoid any conflict. This way, there will be a chance for more deserving bands to play on that particular day (and of course, less bands bitching at me for not being able to play).

One thing I would like to warn all of you about is that this event is NOT "another" gig; its soul purpose is to bring

and unite concerned anarchists together into a space and to interact, sharing information and knowledge with one another. Anyone who isnt in agreement with this principle shouldn't attend. One way of making sure this will happen is by requiring you to purchase tickets for all events, i.e., if there are lectures on the first date and music on the second, you'll be required to pay for both events. By this system, we can expect the band-goers to stay away.

Unfortunately, neither the date nor the place have been confirmed since this project has just started. However, anyone who is interested or would like to participate (bands, discussion, performance, etc.), in this coming A-Fest, please contact me. I apologize for not being able to confirm anything at this moment. I just wanted to let you all know about this in advance.

Mickey Malignant/ 41-56, 76 st./ Elmhurst, NY 11373.

P.S.--Halloween, you cesspool-headed jerk! Your letter in MRR#19 is too personal an attack on skins and is counter-productive. Unlike Three Stoogers' excellent article which pointed out and made both skins and peace punks re-think things about themselves, your letter took your point of view to an extreme and made a blind attack on Harley and the rest of the N.F. skins. I hate N.F., but I hate the Hitmen of 12th St. as well, for they openly go out and kill someone for no reason. Three Stooges' had a way of manipulating and pointing out irrationalities in the scene (what scene?), through black humour and intellect, but they played it fair. You didn't. Think, then act.

Dear MRR:

Two things that I read in your last issue I thought were very good: The intro the the Situationist International, and the letter by Halloween about the fascists in the New York hardcore scene.

Apparently the letter has caused a big stir around "the scene". Most probably it will cause a violent reaction by the skins, but that isn't unlike them at all. The skins don't get nearly enough criticism however, and it's mostly due to the blind acceptance of the music scene's demagogues like Harley, Obnoxious, or AGNOSTIC FRONT, etc. (a suitable and equally sickening analogy would be a hundred high school girls drooling to be seen with the most popular boy in school).

However, the skinheads are not the only ones guilty of assimilating themselves to fit well into the "appropriate" cliques. In fact, one can argue that punk rock, not unlike the rest of society, requires a bit of adjustment on the part of the individual before they can call themselves part of those ranks, i.e., cutting, growing or dying of hair, re-evaluation of wardrobe, etc. While for the most part the phenomena of "peace punk" is at least a positive step, it is not without its acceptance of cliquish demagogues.

In this particular case, the form of acceptance is not only being seen with the "right people" in the "right places" but also preaching the "right politics". I've seen so many CRASS slogans regurgitated, that, while I'm a proponent of plagiarism, I'm just dying to get relief in the form of some original statements or train of thought. These peace punks have to start giving more serious thought to what they believe, practice it, and try to live with as little contradictions to their ideology as possible. One example would be the vegetarians who wear lots of leather products. Don't they take that from animals too? One brilliant person even wrote "meat means murder" on the back of her leather jacket. (Many things you guys put on your hair is from dead animals too).

Another example is the consumption of the spectacular world that they live in. This can range from the buying of a commodity to the buying of an image. They claim to be anti-this or anti-that, but haven't come up with a solid statement of what they are for. That is, how can you put into practice and have a world without hierarchies evolve? Well, it's not going to evolve from talking to people, more accurately, throwing slogans at whoever just happens to walk along the lower East Side of Manhattan. The peace punks seem to buy the spectacular, coopted, and now dead image of the lower East Side. It might be the cool place to be seen, but you cannot expect to reach the masses unless you go to where they are.

Change will also not happen by listening or making music. First off, music is an easy way to not make anybody really angry at what you are saying; that is, if somebody doesn't like your politics, you can still keep your credibility by being a musician. Secondly, what level of understanding can you expect a person to have after just 20 or 30 minutes of playing to them? And how many people are actually interested in what anybody has to say in their songs (as opposed to how many people are interested in how you sound or what you look like). And last of all, how come peace punks seem to accept bands such as the FALSE PROFITS (whose head man wants to be on MTV); REAGAN YOUTH who play benefits for a squat with bands like the CRO MAGS, who had a guy in an SS helmet and swastika put on the flyers; and CAUSE FOR ALARM who hang around with anybody, skins included, and don't seem to have anything positive to say (they also played at that benefit).

Bill Brown (situationist article) is right about this: the punks must revolt against their own leaders and reduce their numbers. Preponderance will not build a movement. The old adage that quality is better than quantity is true. In order to be an alternative movement, it must make sure that those who call it their movement have their head together otherwise the public will see it (punk) as having no purpose, and they will be almost right.

The only purpose it will have is to fill the egos of those who have assimilated into the subculture, simply because their egos could not be fed in the world of braces, acne, and the senior prom.

But, personally, I think that Bill Brown has a stigmatized view of anarchy, otherwise he would realise that a revolutionary movement could be built on it. A lot of people think a lot of things about anarchy; everybody has a different conception of what it is. I can't speak for everybody, but my idea of what anarchy is, which seems to be basically the same as most modern anarchists, is a world without hierarchies, without stigma or dogma, without any role models or preconception, without such vague concepts as law and standards, where people can live as they like, as long as they don't impose on others' will, in free association with anybody. Anarchy is freedom from everything that suppresses you and limits your personal freedom. Anarchy is sanity.

Laure Akai-Ngurundere.

Write to: "Dead Time Magazine"/ PO Box 1425/ NYC 10009.

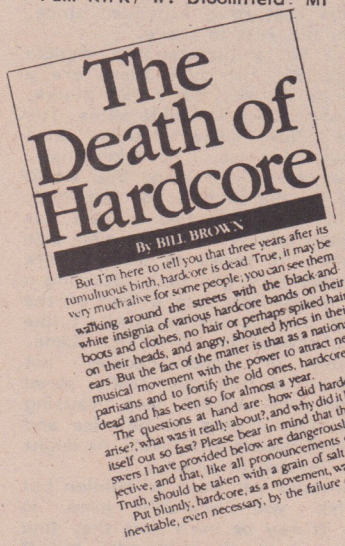
Dear MRR,

I thought you might be interested in the enclosed article written by Bill Brown, author of the Situationist article in MRR #19. In the S.I. article, Brown claims that punk is dead, but then says "the same cannot be said for hardcore." In the article I'm sending, which was written over a year ago, he says "hardcore is dead, and has been so for almost a year."

I recall another article he wrote earlier this year on Heavy Metal, in which he called it the true music of the working class rebellion, or some such shit. He also explained the symbolism of KISS's make-up. Sorry I didn't save a copy of that one.

I understand that you probably printed his article supposing it would be thought- provoking, but I can't even tell if he has anything worthwhile to say, because his writing style is so confusing and muddy.

Pam Kirk/ W. Bloomfield. MI



The Death of Hardcore

By BILL BROWN

But I'm here to tell you that three years after its tumultuous birth, hardcore is dead. True, it may be very much alive for some people; you can see them walking around the streets with the black and white insignia of various hardcore bands on their boots and clothes, no hair or perhaps spiked hair on their heads, and angry, shouted lyrics in their ears. But the fact of the matter is that as a national musical movement with the power to attract new partisans and to fortify the old ones, hardcore is dead and has been so for almost a year.

The questions at hand are: how did hardcore arise?, what was it really about?, and why did it burn itself out so fast? Please bear in mind that the answers I have provided below are dangerously subjective, and that, like all pronouncements of The Truth, should be taken with a grain of salt.

Put bluntly, hardcore, as a movement, was made inevitable, even necessary, by the failure of punk.

Bill Brown:

Congratulations! You have managed to produce one of the most insipid collections of rubbish ever written on the subject of the Situationist International. One wonders whether you were purposely trying to ruin the S.I.'s good reputation or just a pathetic imbecile who would be only too happy to transform the S.I.'s ideas into an alternative religion, replete with Holy Gospel looked after by would- be priests--like yourself.

One must also ask if your darling little display of "intellectual virtuosity" didn't double as a term paper for some sociology class. You proved you knew all the catch words but understood SHIT. You also proved that there IS one thing worse than an intellectual-- a PSEUDO-intellectual. Only a student would be capable of such stupidity.

You attacked us (Feederz) for turning situationist theory into ideology, into SituationISM. But--WE ARE NOT SITUATIONISTS! We are heavily influenced by them, for good reason. We are not "Lewis Carrollists" just because we see no good reason why we can't create a situation where "everyone has won and we all must have prizes" (Alice in Wonderland), or "Bruce Leeists" because we find that to "research all experience, absorb what is useful, reject what is useless, and add what is specifically your own" is a very good method for cleaning up messes. We are guilty of mistakes--some severe--that we could have been rightfully crucified for. However, being idealogues is NOT one of them.

You attacked me as a "leader" to be dumped. Funny, a leader without followers--who doesn't even want followers--who would only be too happy, in fine situationist tradition, to dump MYSELF if a truly "revolutionary" (for want of a better term) situation occured. Hey, asshole, I get my right to speak FROM MYSELF.

Finally, the truth of the matter is YOU requested assistance from US. (I have enclosed a xeroxed copy of your postcard). You received no reply for two

reasons:
1) I received your postcard just two days before your stated deadline, and
2) We had no idea who you were or what you were going to write about the S.I.!

There are, after all, a lot of STUDENTS in Ann Arbor where you live. And, whenever possible, we try not to associate with idiots. Is it really too much to ask to demand to know who or what we're dealing with?

It turned out lucky for us. Your "article" (read: tripe) was, aside from your attacks on us, merely a fine example of how to say NOTHING while boring the greatest number of readers. The only saving graces were when you allowed the S.I. to SPEAK FOR THEMSELVES (in their cartoons, etc.). So-- beware of lying 'cause the truth just might BITE YOU IN THE ASS.
Insurrection means never having to say you're sorry, Frank "nice, nice" Discussion.
P.S.--Try writing Guy Debord about the S.I.'s plagiarism of Lukacs and Lefebvre, I'd' LOVE to see his reply.

Dear MRR:

I'm 16 years old, live in a redneck Southern town, and I'm sick to death of the American punk "scene".

Here in Raleigh, NC, there are a few punks. They hang around downtown and eat at a little sub shop called "Sadlacks". I have been down to Sadlacks a few times, but to no avail. I try to talk to the punks and they completely ignore me and look at me as if I were the scum of America. I have been called a "poseur" god knows how many times! What's wrong with dressing the way you want? I show up in a leather jacket, bleached blond hair, boots and a spike belt and these dicks think I don't like anything but Billy Idol! You're mistaken, folks. I LOVE punk. Just give me a chance ok?

When I was in London recently, the punks came up to ME and started talking. Most of them knew or had seen each other, and so they came up to me and asked me where I was from, what bands I liked, if I had seen any groups, etc. I was thinking, "God, we could use this kind of attitude back home!"

I am in a group, and the 2 other "punks" in it are the only "punk" friends I have. I thought punk meant not judging people by how they dress and respecting people for having their own opinions and values, but I guess I was wrong.
John Howie/Rt. 6/ Box 269B/ Raleigh, NC 27612
Let's bring back unity within the punk scene.

Dear MRR:

We are ARGHH!!!, members of the association ARGHH! We live in France, and we have to organize concerts if we want to see the groups we like.

The last concert we organized was YOUTH BRIGADE, a hardcore punk band from Los Angeles. But we need contacts to go on.

If you know groups interested in having 2 or 3 dates in France, and who wish to know people really interested in promoting the views of the American or English youth today, please, give us their contacts or give them ours.

This letter is dedicated to the kids who believe that we all can be individuals, together. Association ARGHH!!! 18, rue Baltainvilliers/ 63000/ Clermont/ FRANCE (73) 92.75.79.-- or--41, rue des Gravouses/ 63000/Clermont/FRANCE(&3) 36.65.36.

MRR:

Notice from Mental Disorder fanzine out of San Diego:

If you've sent money, stamps, or a letter to my fanzine I lost my briefcase and mailing list during recent squat evictions, so please write back!
New address: Robert Parker/ 1338 Haight St./ S.F., CA 94117

Dear MRR,

While spending a boring Sunday afternoon reading the local paper, I came across this rather amusing article. Maybe you'd like to include it in the next MRR to further engrave into the minds of people everywhere that punks start sniffing glue at the ripe old age of 3 (and also being a "former" skinhead), starting to bash people at age 5.

No wonder punks are given shit all the time by the general public, when the press continues to publish shit like this to exploit punks. I can't remember the last time I read an article where the press published an article where punks were doing something constructive, like staging concerts to raise money to support or benefit coalitions for nuclear disarmament or concerts to feed the hungry. Freedom of the press, or press exploitation?
Tim Vogrin/ 301 Ellwood/ Easton PA 18042

Robert Connor: From "skinhead" to...

Five-year-old Robert Connor has become a cause célèbre at his school in Farnborough, England. Ordered to stay home until his Mohawk-style haircut was changed, Robert returned to class a few days later with his hair dyed a bright yellow.

Teachers at Mayfield Infants' School, who regard Robert as incorrigible, say he's a former "skinhead" who sniffed glue when he was 3, stole from his mother when he was 4 and punches his classmates now that he's 5. They've taken him back, albeit reluctantly, despite protests from parents who have threatened to withdraw their children from the school.

"We have decided," explains the headmistress, Nancy Cromarthy, "not to look at him but to carry on teaching as normal."

Dear MRR:

I am an independent retailer in Syracuse, NY. I read the letter in #19 from Renaissance Records, and would like to add a few more insights on the retailing side of the business.

In Syracuse we are happy to make a $1.00 profit on an album when we can, but I really doubt that we do. In fact, I think that we loose money on punk stuff, because of local competition which is fierce, but mainly because of the mail order by distributors, which is often priced the same as whole sale.

What happens is that local scene wants all these punk records which we then order and then they sit, while we have trouble paying for them. Wholesalers do not take any risk, they do not take returns and they advise us only to buy what we think we can sell!! I wonder why the wholesalers are allowed to return records to the bands, while retailers cannot return them to wholesalers. It seems that the way the system is set up, the wholesalers are the only ones to make money in the long run. Furthermore, how come bands have to give wholesalers credit terms, while most stores have trouble getting these terms? The moment a store asks for them, they have to go through all kinds of paperwork and all kinds of conventional financial hassle. In other words, that's where the punk ends and capitalism begins! Is the rock n roll swindle going on in punk rock as well?

While my anger is directed towards certain wholesalers, there are at least some that offer a good bill and lower prices--Rough Trade for instance--or, yes, Jem!

Syracuse has an exceptionally strong scene right now, a lot of bands that are touring come here, lots of local bands, i.e, CATATONICS. Usually we go to record conventions on weekends and punk rock sells like hotcakes, people ask us to mail them the stuff, stuff that does not move in Syracuse because local punks order it through mail to save ¢25 to $1.50. I makes no sense to me.

Modern Records has 2 stores in Syracuse, and will keep stocking hardcore, Chris & George/ Modern Records/ Box 181/ Syracuse, NY 13210

Dear MRR,

First off, I'd like to apoligize for some of the trouble bands might have had in getting bookings here in Dallas. In offering my phone number, I had hoped to make it easier to get in touch with the local club (Twilite Room/ (214)939-0072), who are often hard to get ahold of. Unfortunately, for a long time, the club's booking policy was a bit screwed, and it was hard to get out-of-town bands booked. And it was hard for me to get in touch with the club sometimes too.

But things are once again looking up. The club is going back to a more accessible schedule, and the Dallas scene is growing. There are, at last count, 6 new bands on the immediate horizon, and a possibility that an art gallery will be opening its door to shows. So once again, if you want to play Dallas, please give the club, or me (Danny/ (214)231- 0533) a call. Also, more than a couple of people have written me about the Dallas scene. I thought I'd answer those letters and send an issue of Cattle Prod too. Because of printing problems, I have to wait--but I will answer them all. Also, anyone with any ideas on how to offset the cost of printing, while remaining a free or extremely cheap publication, let me, Danny Flaim, know at: 1415 Dumont/ Richardson TX 75080.
P.S. My friend in Yugoslavia: I lost your address--please write again!

Dear MRR,

I am setting up a fanzine distributorship service. I'm hoping to sell fanzines from all over the world, but I'd swap my fanzine, Blown To Bits, for yours. If you send 5 copies, I'll send you 5. Or 10 for 10, etc. You sell mine at the gigs you attend, and I'll sell yours here in the U.K. You keep your money, and I'll keep yours. just make sure you send all of the same issue.
Bazzy/ 33 Ronaldshay/ Widnes/ Cheshire/ WA8 0YR/ England.
P.S. If you soap your stamps, I'll return them to you

Dear MRR,

This is from Andy of Alameda Alternative fanzine. The reason I'm writing is that I'm working on a compilatioj of worldwide HC/metal core bands. So, if any of them would like to submit demo tapes, I'll be glad to include them. Also, please send a short description of your band.
Andy Shelton/ 100 Pecariere Pl/ Mandeville LA 70448

Dear Readers of MRR:

Hi, Scott here from Gravelvoice Records. Well, first things first, I'd like to talk about Record Distribution. . .This is the story of the Violent Apathy Dilemna. Almost a year ago I sent promo copies of this EP to thirteen distributors five of which responded. These five being: my business brother Paul at Affirmation, Tesco Vee, Toxic Shock, Rhino and RCA. The last two I didn't expect to order but at least they responded and sent the promo back. Of the three remaining, all paid on time, the best being Toxic Shock. All the rest of the promos went to:

Midnight, Dutch East India, Systematic, Important, Jem, Rough Trade, Real Records and Disorder. All of these never responded! Rough Trade, however, after having to call them about a six-month over-due bill, said they didn't order because they owed me money. I never expected Jem or Important to respond because they never do and I've never worked with Disorder or Midnight before. From this I have decided not to use Rough Trade or Disorder at this point in time, but will continue to work solely with Toxic Shock and encourage others to do so too. I guess Dutch East India and Jem are just too big to work with us small timers.

Now, who ripped off who? We all know Jorge Newberry ripped off every person possible. I heard that he filed bankruptcy but I never received a card. Did anybody else receive one and if you did, did you contest it? Another person is Tim Tonooka! Yes, ol' Ripper Tim! He hasn't put out an issue of Ripper in over a year but still kept my fifty dollar half-page ad payment and never responded to letters asking for an explanation. And last but not least is Real Records of Houston, six months over-due and no correspondence. I'd like to know where the records or the money is. What makes me so mad about this whole thing is this lack of communication. If a company can't sell a record then why don't they say so and send the records back. Instead they just don't pay and don't tell anyone what's going on! I'd like to ask for correspondence on this matter from other people that are in the same situation. I know this is asking a lot. It takes so much effort to write a letter not to mention the expense of twenty cents. I know I have to go without food for a week to be able to send one letter. After Christmas I will write a follow-up if I get any response and after I talk to a lawyer friend of mine.
Scott Colburn P.O. Box 2271
Bloomington, IN 47402

Dear MRR:

You're probably receiving a lot of notes about the FU's review. I think it was a bit unfair and that you knew what you were going to say before you even listened to the record.

Just because the FU's don't see a socialist state as the dream world that you apparently do should not detract from the quality of their record. John Sox's singing is much improved and the songs are getting better.

History has shown us a good record of governments fucking people over while experimenting with socialism. Fascist Italy, Nazi Germany, and economic crisis in Poland come to mind immediately. I wouldn't shovel shit on a band just because they like their freedom. Most everyone agrees that Americans are a little bit freer than the rest of the world. That is no way saying that we are totally free--our government has a high percentage of control over our lives--but we do have a little freedom.

The FU's enjoy that bit of freedom. And so do I.
Paul Spanbauer/ 16143 Alexander Run/ Jupiter, FL 33458
PS--Great piece on industrial music.

Dear Paul,

Sorry, yours was the only response.

Dear MRR,

I was so pleased with your article on Nicaragua that I was finally moved to send off a letter. I've been meaning to write for a long time now, and have even written a few, but this is the first time I've ever had the confidence to send it.

One point I felt I could totally relate to was in the introduction, pertaining to giving up and not caring anymore. I've often felt that way. I've felt like "why can't I be a 'normal' little Right Wing asshole like everyone else in this town?" I've always been 'weird' and political ever since I could understand it. In 7th grade, I really got into Central America, possibly because I'm ½ latin myself. I lived in Oregon for 4 months, and my mom and I went to Portland all the time to see films, speakers, etc. There, we met a guy from El Salvador who was studying at the University, who often left such programs in tears because he couldn't help his people. I decided then and there that I would do everything in my power to help his (our) people.

Since that time, I've become a punk and possibly the most hated person around here. I've decided that no matter what happens, I'll hold onto my values and fight for what I believe in. No matter how many trash cans, mud puddles, or angry fists I meet along the way, I realize that the real world needs people to fight for it and save it from the madmen that are running it. We need more people like the Nicaraguans that believe in themselves.

No matter how many doubts you have, there's always light at the end of the tunnel. Just recently, Todd, my best friend (the only punk in about a 50 mile radius) and I got together with a few people who don't hate us and started an underground campus newsletter. Todd and I discovered 2 wonderful teachers who really like and understand us, one of whom has a DKs album and a subscription to MRR. We'd appreciate any letters or help with the newsletter. We live in Tuolumne, and need all the friends we can get. So write us, and find out what a tuolumne is. Thanks.
Dow Jones (Nicol Strand/ P.O. Box 742/ Tuolumne CA 95379

Dear MRR:

This letter is in response to Mykel Board's column in MRR #19. Me and my friends are going to start a travel directory, band directory and fanzine directory. Anybody interested in having their name listed should send your name, address, interests, how long you would be willing to let others stay with you. To cover the printing and mailing costs we will be asking a two dollar price. For bands, we would like your address so people will know how to contact you. We would also like bands to send a flyer or sticker along to be printed. The cost for bands is also two dollars. If you have a fanzine and would like to be in the directory send your fanzine and your address and price. Anyone else who would just like to be in the directory so you can communicate with others we would like you to contact us too. Once again the price is two dollars and everyone joining will be mailed an issue as soon as it is completed. We hope to get #1 out by the end of January so the quicker you contact us the sooner we can start this thing moving. And Mykel, how about sending us your list to help get us started. Thanx. Let's start the lines of communication and cooperation moving. -Phil Leitch/ 2314 N. River Drive/ Moorhead, MN 56560

Dear MRR:

Howdy from Minnesota, land of screaming fish. This letter is directed toward Mykel Board. I used to hate you, I really did. Well, I have changed my opinion. One of my fave pastimes! You had some really important things to say in issue #19. In the past I always thought your columns were shit, and you knew it. You were just saying all those hard ass things to get our dander up and provoke some thinking. I like to think you are not such a jerk as your columns make you out to be. It all is part of a plan--a covert plan hidden by overt stupidity. After reading #19, I decided you must have some substance. I'll give you the benefit of the doubt.

What you said about bands exchanging gigs was a good idea. So was what you said about punks exchanging places to stay in a national directory. Well, I would really like to help out in anyway with these things. I am doing a zine here in Minneapolis. If bands would be interested in this kind of set-up for gigs, please contact us. I would be willing to run a list of bands and where they want to play in our first issue. Hopefully we could develop it into a sort of directory. Mykel--would you please send me any other suggestions for setting this system up or any info, names, etc. All bands please write or call.
Fish and Scream Fanzine/ 4611 Lakeview Dr./ Edina, MN 55424 (Ziggy J. (612) 920-4821).

Dear Mykel,

I was just reading your column and came across the part about the "Traveler's Directory". I think this is an excellent idea, and as I've never done anything of this sort, I was wondering if you could possibly pull yourself away from your hate mail and give me some pointers on how to get this thing going.

Oh yeah, one more thing: there's this guy who goes by the name Christian St. Marks (his real name is Chris Richards) and he was one of my good friends until yesterday when he left town with my leather jacket and studded belt, but not before ripping $200 off from one of my friend's parents, then ripping off his own parents. And last month he stole stuff from about 10 people in Kansas City. He stayed with the SLABS there, and then stole all their money and most of their clothes and left. But anyway, the point of all this is that I was thinking that maybe MRR could put something in their next issue about him so that he won't have the chance to fuck over any more people, because I happen to know that he's on his way up through Las Vegas and then on to L.A.
Leslie Robinson/ 6637 S. 75 E. Ave/ Tulsa OK 74133

Hey der!!

AARGH! Just thought I'd write in and toss my 2¢ worth in on an ongoing debate-- porno. I see it now, everyone's got these images of 6 year old girls forced to sex dirty old men on film, right? Sweet young nubiles posing in submissive and suggestive poses, designed to inflame the lust of middle aged men, right? All of it is horrible, corrupting, obscene and it oughta be banned right? Right?

Turn it around, man.

Punk rock? Teenagers screaming "Fuck Authority!" to the sound of screaming violent music. Youths from all over the world inciting each other to unite and rebel, right? Dancing (?) like crazed madmen, slamming into each other, right? All of it is horrible, corrupting, obscene and it oughta be banned, right? Right?

Don't you see that any and all censorship is a direct crime against you? If they start banning "obscene" literature, where are you gonna get your CRASS records? If they can't fuck in movies, you think you'll be able to wear a "Fuck Reagan" t-shirt? And has anyone noticed how many obscenities are in yer average zine? I see in MRR#19 that it's already happening in England. With Ronnie McReagan getting his four more years, how much longer will it be 'till that starts happenin' here?

Most of the letters I've read in MRR seem like they were written by people who've never seen the inside of a porn shop. If you're old enuff, check one out, you might be suprised. As Mr. Mykel Board said, there's a lot more magazines showing women dominating and abusing

men than vice versa!! (You shoulda looked Julie, it's true).

I'm not by any means saying porno is a great thing. In fact, the sexism that pervades all our media scares the hell out of me. However, censorship is never the answer!! The answer is education, educate yourself and help others to find the alternatives both in real life and in the arts. There are plenty.

Love each other,
Robert Omlit/ PO Box 127/ Anaheim, CA 92805

Dear MRR,

We can't thank Mykel Board enough for his article in MRR #17. Thanks to him, we're REAL REVOLUTIONARIES! Instead of just singing songs about Reagan and society, we're finally getting off our asses and doing something about this fucking world we live in. We now smoke two cartons of cigarettes each a week. You just don't know how good it feels to really make a difference by giving the tabacco industry almost all of our paychecks. We know that by giving ourselves bad breath, smelly clothes, yellow teeth, and all sorts of cancer, we're really fucking the system!!

We used to drink occassionally, but now we're full-fledged alcoholics. Again, we feel satisfied by supporting another multinational industry, and when we wake up in puddles of puke with mind-destroying hangovers, we know this is the price we pay for working for a better world.

We also took Mykel's advice on fucking: everything and everyone. Our herpes sores are hurting less each month. Again, thanx Myke!

From two revolutionaries,
Dylan Roy & Chris Jones/ VERBAL ASSAULT/ 20 Bateman Ave/ Newport RI/ 02840

Dear MRR:

I would like to correct some inaccuracies in Tesco Vee's appreciation of "Industrial" music (MRR #19).

1) CHRIS AND COSEY are not, according to their own CTI bulletin, producing the "long awaited LUSTMORD lp". They are collaborating with LUSTMORD on a 12" under the banner CONSPIRACY INTERNATIONAL, a series of works with other artists the 1st one being a 12" with Glenn Michael Wallis which is out now. As for LUSTMORD, an lp was released some years back on THE NOCTURNAL EMISSIONS own Sterile Records label (SR3).

2) The reference to GENESIS P. ORRIDGE and FANNI TUTTI's use of nudity, vomit, maggots, bloody kotexes, etc., is misleading as it refers to Coum Transmissions and not to T.G. Coum was a performance art group from the demise of which T.G. was created. THROBBING GRISTLE used shock tactics but T.G. was not Coum and vice-versa.

3) NON is not a band but a person: Boyd Rice.

4) Glenn Michael Wallis would probably prefer to be known as the person responsible for KONSTRUKTIVITS rather than as an ex-member of WHITEHOUSE (not really a correction, but a plug for some excellent music).

5) Tone Death has been dead for quite a while now, although its creator, Gary Levermore, continues to release work by KONSTRUKTIVITS, ATTRITION, etc., on his Third Mind Records label.

6) Finally, it is DIE TODLICHE DORIS, not DORIE, and, CULTURCIDE, not CULTURTIDE.

I, too, reject the word "Industrial" to describe this particular genre, prefering instead the term "difficult." With that in mind, I'll mention a few more names to check into: RAMLEH, P16 D4, COIL, CURRENT '93', CONSUMER ELECTRONICS, LEGENDARY PINK DOTS, FOETUS, ETAT DONNES and BOURBONESE QUALK.

Anyone interested in product or contact info should get in touch with me or Allan Clark at Chimik Communications/ PO Box 1415/ Station H/ Montreal, Quebec, Canada, H3G 2W4, or write to me directly at The Pleasure Centre/ PO Box 863/ Station C/ Montreal, Quebec, Canada, H2L 4L6. I welcome all correspondence, feedback, threats, etc.

And, if Chris Phinney should read this, please get in touch with me. I've never heard (nor has Allan) of AXZONE VERTE, PRODUCT BLANC or EMPTY WEIN, and I'd like to know why.
Yours, Brian Fulmer.

Dear MRR:

I might of known it would take you guys 19 issues and the incredible stroke of genius re: your signing on Tesco Vee as free-lance article writer/person to give me an article I could read all the way through without gagging on some fetid bit of politico-crap I could care less about

In other words, thanks for the (albeit too short) article on Industrial music.

A few post-scripts however, are in order. . .I can't believe LOU's Metal Machine Music or even THE STOOGE'S "La Blues" off Funhouse weren't mentioned as influential to this genre. . .how quickly we forget. . .

And. . .anyone interested in researching the origins of some of the more extreme varieties of self-expression exhibited by such important groups (like PSYCHIC T.V.) that stretch the limits and go way beyond simple classifications are referred to the "Body Art" section of the book The Painted Body by Michel Thevoz (1984, by Editions d'Art/ Albert Skira S.A./ Geneva) ISBN 0-8478-0539-5.

Another hot publication on the subject besides Malice (I have some artwork in the new Malice, by the way, perhaps the back cover though I don't really know since Skankman doesn't honor his contributors with complimentary copies), is right at your (MRR) back door: The Industrial Culture Handbook available from Re/Search, 20 Romolo #B/ S.F., CA 94133. Though this is a couple years old, it remains a really exhaustive tome.
Yours for the works, John E/ PO 7243/ Wichita, KS 67218

Dear MRR:

Hey! I'd like to talk about Tesco Vee's column "Under My Wheels". Let me tell ya, I wasn't expecting to see anything like that in your pages. How can you waste (and I mean "waste") space on his stupidity? Is it because he's cool because he can reform his band to make a record to pay his light bills and get away with it without being called "sold out"? Is it because he'll increase your readership if he appears regularly? (I doubt that tho). Or is it because he has such a positive attitude towards the scene and has so much to contribute (aids virus) that it would be a shame to waste his talent? I really don't know. His column breeds stupidity, sexism, dissention within the scene, and fascist ideas. That's what got me. He says halting the number of immigrants isn't racism, it's numbers. Hey, the USA is almost all fucking immigrants, the only natives are the American Indians--so if Tesco would like to practice what he preaches, I'd be glad to contribute $5 towards his plane fare back to Holland or wherever the hell he's from. Halting the number of immigrants is halting FREEDOM. To Tesco: If next week the government was overthrown, and an all gay-lib govt. controlled the USA, you'd want to leave, right? But if you had your way, now, later, people like you couldn't leave--and then you'd be crying the loudest, as other countries adopted a like policy. Hey, and don't blame the immigrants about being let in on 5% loans--the govt. controlls the whole facade, don't start a big animosity thing against new Americans. That's a premise which the National Front works on. You may call Tesco's column "Shit Disturbing" but I (and probably many others) consider it damaging to the scene--those who agree, write me. -Kai/ #111, 13325 105th Ave/ Surrey/ BC V3T-1Z2/ CANADA

Hi Everybody!

We are a band from Finland called RATTUS. We have an LP out in the States, and would like to thank David of Rat Cage Records for doing it.

We were coming to the States to tour with RAW POWER last summer, but did a European tour in the spring, and after that didn't have enough money to make it over. So, RIISTETYT (or HOLY DOLLS) came instead. That was a big mistake though, because if any of the real hardcore Finnish bands like KAAOS, TERVEET KADET, or VARAUS had come instead, it would've been a much better tour.

But now we can't come for at least 2 years. The next possibility is the summer of '86, and that's maybe too late...but who knows? That's because Tomppa (bass) is doing his service for the state (not in the army; he refused to go). Jake (guitar) and Annikki (vocals) are studying. But TERVEET KADET (the best band in Finland) are coming to the States for a 4 week tour (hopefully with 7 SECONDS?) in July. So go see them if you can. They play ultra-fast thrash. Hope you didn't think that all Finnish bands are like HOLY DOLLS. They're not!

We will be releasing a fanzine, written in English. It'll have lots of pics, and lots of info. It's $1 postpaid, or send $2 and gets lots of flyers, posters, stickers, etc.

Rattus/ Box 69/ 40101 JKL 10/ Finland
P.S. Thanks to all the people who wrote us after the release of Welcome To 1984, to MRR, Chris & Dave of BCT, Pushead, Shesk, all the zines that wrote us, SADONATION, Jimmy Johnson, etc. And Marcelo of Argentina, we lost your address. Please write again.

Dear MRR,

I'm writing this in response to Barry Stepe's attack on punks "going heavy metal" in MRR #20. To start with, if I had to give myself a label it'd be 'punk'. My friends are punks, I listen to a lot of punk music, and I play in a punk band. OK with you so far, Barry? But I've got long hair and I listen to heavy metal, too. Even though I'm still the same person I was when I had a 7" mohawk a year ago (that's long hair too!), now you probably wouldn't give me the time of day. Yeah, I listen to a lot of metal. Not mersh- head made-for-radio airplay shit, but bands like METALLICA, VENOM, MOTORHEAD, etc., bands that are about as top-of-the-charts as punk bands (wellll....). It's no secret that metal bands tap into the cash flow of rockstardom a lot more heavily than punk bands, not to mention the usually idiotic/irrelevant lyrics. But I listen to what I LIKE, not what I feel morally justified in listening to. My initial attraction to metal was the power of it, especially the bone-crunching guitars, but I always disliked the vocals, lyrics, and endless guitar solos. So it seemed to me that the ultimate band in my eyes would one that could fuse metal's sheer power with punk's speed and (sometimes) intelligence. The thing I find most irritating about a lot of punk bands is that they're just punk for punk's sake-- noisy, cause that's what's cool. The same as the Top-40 rockers, just a different scene.

Just for fun, Barry, why don't you try being in a punk band for 2 years as I

have, but keep it strictly "punk", standard thrash, without borrowing any outside influences and see how much fun you have.

And "killing metalheads"??? I don't know about Peoria, Illinois, but here in Portland we get headbangers at punk gigs and vice- versa. Seems to me like we're all in this together, and discriminating against all headbangers in the nation because of the way things are in your town--or your head, whichever-- is the same kind of moronic attitude that gives a lot of skins a bad name.

Shit man, my band opened for MERCYFUL FATE and we're still "punkrockers". The promoters for the show were headbangers, but they just happened to be open-minded enough to dig what we're doing. So, all I can say to you, Barry, is gimme a fuckin' break and let bands be bands. I think it's great that bands like DR KNOW, C.O.C., S.S.D., etc., and my band to some extent, are fusing metal with punk, bringing the two camps closer together. If you don't like it, that's your opinion, but don't tell someone to fuck off for doing their own thing.
Tim Id/ FINAL WARNING/ 3807A SE Harold/ Portland OR 97202

Dear MRR:

I go to a school that's totally against any form of self-expression. 3 of my friends have gotten expelled in the last 3 weeks for what my asshole-of-a-principal says to be "anti-social" behaviour, Hitler-like behaviour. One made us have a talk with our social studies teacher about anarchy because we refused to play some silly-ass game about government roles and refused to vote in the school election. He said "What if your mother was raped?" We said we would send her a coat hanger ad. Right there, we were on his hit list. They have this half-assed idea that if you're not a preppy or a head-banger, you've got a Hitler complex. With all of this extra time, we've decided to start a zine, so if anybody out there will write us about anything, we'll write back, we promise.

Photos, articles, letters about anything: J. Orudorf/ 1346 Boone Ave. N/ Minneapolis, MN 55427.

Please send any and all hate mail to: Cliff Straken, VP/ North Junior High/ 10700 Cedar Lake Rd./ Mintka, MN 55343

Also, if anyone knows about a record I bought called "Gun Control" by the SEX PISTOLS, it's a live record of their last gig, a record co's. copy. And if there are any gigs in D.C. March 31 to April 4, I'll be damned if I'm going to look at any monuments. Write to me please!

Dear MRR:

After reading the letter from Steve Bunnows I felt the need to comment. WAKE UP STUPID! Social change will never be brought about by drug-induced revelations or altered states of consciousness such as you propose. As someone who for a long time experimented with many different drugs in many different combinations, I can tell you that you're never going to find Nirvana. The only place there is, is HERE. So, instead of trying to escape it through the use of LSD or whatever, why not try to DEAL WITH IT? I'm not saying "straight edge"--hardly! I enjoy many "diversions", but I have personally seen too many people fry their brains searching for something that doesn't exist. You can't change the world while you're laughing hysterically. Or, while the walls are melting.

The "totally new perceptions" you talk about only last about as long as the drug. All the great plans you make that are going to revolutionize EVERYTHING tend to pale in the cold light of reality--when you start coming down.

Drugs, i.e., alcohol, pot, etc., are great in their place and in moderation. They can be great fun! But that's all. And they can be very harmful if you let them start controlling your life. That's when you stop being an individual and become one of them. It's your choice whether or not you want to take drugs. But don't try to make them what they are not.
Billbo/ 1428 Backus/ El Paso, TX 79925

MRR:

Directed to Phoenix:

I am from Phoenix, where conflict is a major factor in our scene. First a letter to MRR from Mike of Phenis, then one from Tony Victor (our only promoter), then still another from Jim from Catch 22.

How long is it gonna take you to realize arguing isn't gonna solve anything? As far as I am concerned, everyone is gonna have an opinion and I don't fucking care to read in every damn issue of MRR about how each one of you thinks, how much the other sucks. Be real, if you don't like the way our (you do realize it is ours and not just Tony's) scene is, do something about it and I don't mean write MRR and complain.
Sonja/ 16202 N 37 Dr./ Phoenix, AZ 85023

MRR:

I am writing this in an effort to warn any touring bands who are contemplating playing Jacksonville, FL. I set up a gig there for STARK RAVING MAD over the phone from N.Y. through a guy named Bob Mattox at a club called the Blighted Area. The bill included BODY COUNT (from L.A., we assumed) and one or two local bands. The only guarantee was for accomodations. The following is what happened when we finally arrived in Jacksonville Beach:

I called Bob and he told me he just found out that BODY COUNT wasn't playing. Only two local bands: MENTAL BRAINS and the SWITCHBLADES, who were going to do one song. We saw a flyer in a music store advertising STARK RAVING MAD but no one else. Bob had told me he put out these flyers the day after our telephone confirmation. (So why wasn't BODY COUNT on the flyer?) We found out later from the kids that BODY COUNT was a local band that broke up six months ago. After much disillusion and discussion, I called Bob and told him we could not afford to spend two more days there until the gig, especially when the bill was different and he had no idea of how many people might show (10? 100?). He told me if we backed out of the show not to try playing anywhere in Florida again. He said we should talk to the club owner about getting help with some food until the show. It was obvious that from the beginning he would say anything to get us to come there to play.

We went to talk to the club owner and manager because we still wanted to play for the scene, but we had had enough of Bob's bullshit. They proceeded to give us some more of a runaround. They tried to impress us with their accomodations (which included a TV and towels - who gives a fuckin' shit?), but they eventually backed out of that, too.

Luckily for us, we ran into a great bunch of kids. Two girls, Krystl and Kashmiri, invited us to stay at their house on the beach and put on the show there, too. So we blew off the club and didn't speak to them again until they called us the night of the show asking about the "rumor" they heard. We told them we weren't playing their club. When MENTAL BRAINS showed, they said Bob told them they had to play for beer only because he guaranteed us $400. He also told them not to bring their equipment because they could use ours.

When Bob found out we were playing at the beach house, he called the cops. But they said it was ok as long as it stayed in the house. The band went over to the Blighted Area. Bob wasn't there, but the manager was making guarantees now to get them to play. The band said it would have to be an all ages show, but the manager said no way. So the band left, but before they did, they told the manager that we would be writing this letter, and that HC bands would not stand for all their lies and bullshit.

So, we had the show at the beach house (for $2 instead of $4) and everyone had a lot of fun. We made enough gas money to get to Louisiana, too. We'd like to take this opportunity to thank Krystl and Kashmiri for helping us out in every waythey could. Thanx to Adam for the use of his amp and cabinet for vocals. Also to: Joe(for the tankfull), Jack, Mike, and all the Jax Beach kids for their support when we were getting beat.

Any bands who want to play there should contactJack Odom at (904) 241-5565 or David Parnell at (904) 246-3270. Don't call the Blighted Area or Bob Mattox. This scene is small, but very united. They don't get many HC shows there, so they're really willing to work at getting something together. A good time is guaranteed. Colleen, for STARK RAVING MAD.

Dear MRR,

There seems to be some sort of nebulous idea which pervades the punk scene that if we could all just forget our minor differences within the scene and unite, we could accomplish something of great magnitude, such as major social change in a short period of time, or, on the more extreme side, an overthrow or restructuring (or unstructuring) of the government. While these ideas are admirable for their ambition, it's unlikely that many of us hold much hope that any of this will really come about on a large scale. Don't get me wrong, idealism can be a very positive thing; after all, if you shoot for the stars you might make it to the moon. But if you only shhot for the moon, you're liable to wind up in Newark. I liked Ed Sanders' qoute: "Keep one foot in the orb of idealism". (Welcome back FUGS!)

Keeping all this in mind, I'm not sure these constant calls for unity are such a good thing. In order for a large group of people to unite under a set of ideas with fixed goals, the ideas and goals must be clearly outlined, along with the methods by which they are to be achieved. Perhaps a manifesto would be in order. These ideas are hardly appropriate in a movement whose main characteristics have included denunciation of leadership and authority. Had someone written such a manifesto in 1977, the scene would've been long dead and we would've all been who knows where right now. How far have we come since then? I doubt if Sid Vicious would have thought much of vegetarian peace punks or civil rights (let's be honest, back in '77 we all thought Sid was pretty damn cool). Sure, his records are still great, but the basic ideas in the scene have changed drastically. These changes would never have come about if we had blindly united under the ideas expressed in the early songs. The changes in the scene came about due to the fact that punks have always had the courage not only to challenge ideas set forth by society, but to challenge their own ideas as well. Clearly, the music and ideas of BGK and MDC have little resemblance to those of the SEX PISTOLS or DEAD BOYS. No one could have predicted that an anti- drug or anti-vivisection movement would've taken hold in the punk realm.

Can punk initiate major social change? It can and has, albeit very slowly. As a large portion of punk's audience is young people who are hopefully "uncorrupted" by the "real world" there exists the

opportunity to instill in the scene the automatic habit of challenging the ideas and ideals set forth not only by society but also by other punks. We might just all learn something. I also find it encouraging that political ideas are creeping their way into songs by more mainstream pop and rock groups such as RUSH and U2, even though I might not be crazy about their music. Shit, even Boy George was able to come forward with the unbelievably articulate statement "War Is Stupid". Oh well, I guess it beats the hell out of "Do You Really Want To Hurt Me?".

In closing, I'd like to say that while there's nothing wrong with idealism, if you choose to wear blinders to persue your goals, you're making the same fatal mistake made by religionists and political dogmatists throughout history. Does punk suck? If it gets to that point, we'll change it just like we've always done and we'll probably all be the better for it.

Evolution not revolution.

Albert Godot/ P.O. Box 945/ Porter TX 77365

Dear MRR,

I'm writing in regard to the person who wrote a letter in #20 criticizing readers for writing letters about the "mundane aspects of the 'scene'". This person didn't have the decency or courage to leave his/her name and address, so it's necessary for me to respond through MRR.

He/she asks "Does it matter if one band is more straightforward than another?" OF COURSE IT MATTERS!! One of the main aspects of hardcore music is the opinion or viewpoint expressed, and if a band isn't straightforward in its lyrics and attitudes, some of the attraction is lost. The scene is important to its participants because it is one of the only outlets for those of us who don't like what's going on in this world, and naturally we are interested in other scenes and are curious as to how the scenes are doing, etc. Therefore we use MRR as a communicator.

The letter-writer wants us "shitheads" to remember that "punk" is a "mere form of music". True, punk is a form of music, but it goes beyond "mere" in that it expresses ideas and feelings about problems that sometimes aren't even recognized by many. I don't think that is "mere".

He/she also asks if we can think for ourselves and are we going to allow these publications and bands to form our ideas. If we didn't think for ourselves, we would be unwilling to listen to those bands or read such publications. I've never met anyone who takes all their ideas and opinions from bands and zines (I haven't met everybody, but I have met quite a few). It usually turns out that the ideas expressed agree with those of the readers or listeners. Hearing someone else's opinions often gives more insight into one's own.

One more thing, he/she states "The people you try to 'offend' simply laugh at you." We're not necessarily trying to offend anyone; we're hoping they will open their eyes and realize that this society isn't perfect and something needs to be changed. If they laugh, it's because we make them uncomfortable.

Jennifer DiBello/ 117 S. Grand W. #2-W/ Springfield IL 62704

MRR:

So I was listening to the debate on the show about police involvement at the Rock Against Rent show last weekend. Well, I was there and I couldn't help comparing my reaction to that of those obviously much more involved in the actual events.

I had gone to listen to the Dicks but I got there a couple of hours before they went on. The afternoon was cold and grey but it felt somehow right to be wandering around in front of City Hall listening to music loud enough to send ripples down the long pond there. I was grateful not to be in front of some department store blaring Xmas music. No one at the concert looked that happy, but that, too, somehow seemed fitting. I talked to a few friends but kept ambling around just barely this side of comatose. I guess I thought I was relaxing. A few hours "off".

One of my friends was pretty fucked up. He's been committed twice lately. He's too old for it to be cute anymore. His knees were wobbly. Eyes glazed. Breath bad. I felt gently toward him, but wondered what would become of all the real kids there. All the earrings and tatoos and grafitti stave off grim reality for a few years, but then. . .I wondered what they would find worthy of committment. Those with enough will and grace and luck to choose, anyway. There are plenty of sheep in punk clothing, I realize.

Anyway, I was musing and amusing myself when some big skinhead lout barrelled into me and then started bellowing about how he'd been stabbed. Now I grew up with real cowboys and real Indians and knifefights are some of my earliest memories. Still, I had to turn away when he lifted his shirt to show off his cheap trophy. I wondered who stabbed him. Who had a knife tucked in their belt? At the junior high where I work, my favorite student, an Italian girl, just got suspended for being in a knife fight. Suddenly, it seemed like I would never stand in a crowd where someone wouldn't have a weapon ready.

The whole skinhead thing is sick and, unfortunately, inevitable. There is that element, that scabrous percentage with so little real feeling that they make us embarassed to be human. Fascists infiltrate everywhere. Punks starts out pissed off, so it's not so surprising that assholes gravitate toward it. Having such blunted powers of discernment, they easily take the growls and lashing out as a sign of brotherhood. They adopt the styles without adopting to the philosophies.

Anyway, I was thinking about all this when I got shoved again. This time a very angry young punk girl was shoving a skinhead around screaming at him. She was saying he had no right to do what he did. I had no idea what he'd done but I had no doubt that she was right. His eyes flamed and he lunged at her. Several cohorts grabbed at him and held him as he flailed and fumed. Another girl joined the first and while several guys held the jerk back, the two pounded away at him verbally. What fascinated me was their refusal to be intimidated. I was charmed by their anger. They were coherent. They cut right to the point. After a few moments, the guy almost relaxed. He still looked furious and yet, unbelievably, he was actually apologizing. Contact of some sort (and who knows of what duration) had been made.

There was more trouble. A mouthy wino asking for abuse. Snarling, already bloody kids ready to comply. Lots of scuffling. The crowd shifted and churned to accomodate the aggravation.

I heard them announce from the stage that someone's glasses were lost. I guess they were Sky's. He sounds like a well-meaning guy, I guess. Hard to tell with these things, adrenalin can be contagious.

When I saw a big punk go and get a cop and walk into the crowd obviously pointing someone out, I think perhaps I was more disappointed than I had been over the stabbing or the fighting. Looking back, I'm not quite sure how I feel about it. We have all come to suspect any involvement with the powers-that-be and any actual fingering of another is such an overt compliance. I guess my initial reaction was gut-level but thinking about it now, I see how complicated it is.

There are two kinds of laws. Those based on a mutual understanding, like traffic lights and not stealing from another or hurting them. Then there are the laws designed expressly to protect wealth and privelege. Separating which is which is a real trick. And then, who enforces when and why? No wonder so few take anarchy seriously. It would require so much judgement on the part of each individual.

Sometimes I think that by distancing myself I gain a perspective. That may be, but still I sometimes almost envy these kids their fervor. I remember it. Anyway, when someone got the mike after THE DICKS were through and tried to get everyone to march to the Hall of Justice "just like during the Convention," I couldn't help almost laughing. It seemed so contrived. So desperate. The times are so bad, so diffuse, that causes become the butt of humor.

So, I headed home. As I walked behind the Opera House toward the projects I passed by the Zen Center. A guy with a shaved head and worn clothes was walking past me. Skinhead? Zenhead? Airhead? Out of context we each seem a little absurd.

For what it's worth--another view of another afternoon.

See you, Suzanne, S.F., CA

Dear MRR,

I have a daughter who's into punk and I've met a lot of her friends (punks). Most of them are decent kids with some intelligent ideas about the world around them. It saddens me when I see a few who do stupid things and give all of you a bad name. That's where movies, etc., get their "stereotyped" image of punks--from the few.

I'd encourage parents to listen to their kids, get to know them, and judge them as individuals, rather than being prejuduced against all punks because of the media image or the way they look. I've seen this prejudice in action from the way police treat kids to burger places refusing to serve kids.

And I'd encourage kids to think before they do something that will hurt all of you....for example...if a few kids tear up a club or destroy property in the neighborhood, soon the club will be closed.

Janet Starkey/A concerned mom/ Long Beach, CA

P.S. To the STEPS and MAD PARADE: keep up the good work--you're going to make it as bands!

Dear "Pissed Off" (letter in #20),

I am writing back to our verbal friend, Pissed Off, in regard to his letter on SF squatters. The last thing I want to see is yet another scene divided, and until this point, I felt a somewhat strong feeling of unity in the squatter family. So, I'll spare getting into a letter war--and hope I can appease some of your anger. First, your facts are wrong, and if you're going to stage such a dramatic attack on an issue, the least you can do is be clear about it. There was very little "cop confrontation" involved with the squat busts; only one incident at the 6th and Folsom squat when the cops came in at 2:00 AM with guns and dogs and arrested 29 people. That was ticked off by a phone call by a one Tom Molloy who said he was "coincidentally" driving by, saw lights, people, etc., and was concerned it was a burlary. Well, let's hear it for coincidence. Tom Malloy is head of Parks & Rec who "coincidentally" own that building, and Malloy is often seen in that neighborhood frequenting the porn store. So...one squat down...onto the most public, HOLC.

There you've hit a sore spot. I lived at HOLC and was step by step involved with the incidents of that bust. These guys across the street thought that we stole bags of cement from them (untrue), and got in touch with the landlords. The police came, gave us 15 minutes to leave. After touring the place though, they realized that was unreasonable, and were actually impressed by the hominess of the building. With the consent of the caretaker of the building (a very special old man named Dancey, who also knew we had been there for months and didn't want to see us on the streets), we were given one week to move out. We tried the legal-buy-time-and-tie-up-in-the-courts-scam, and sued the landlord for a civil rights violation (unlawful eviction, because after 30 days, rent or not, you do have some tenant rights and should be served an eviction notice). No go. Onto the streets we go one sunny afternoon when the police come and boot us. Beyond the usual zieg heil and bantering, there was no unpleasant or otherwise unnecessary confrontation.

So. There are the facts. Truth. Now, I don't know where you've gotten this hyped- up attitude from, but it seems your anger is more directly or correctly in response to the demonstrations and the cop confrontation that goes on there; and I am happy to agree with your points if demonstrating is what you're talking about. Squatting is another story. The HOLC squat fed hundreds of people through the Sunday dinners, and gave a very appreciated service of Thursday free films. Neither of these "idiotic actions" blew the lid for us, OK? That squat was a happy, peaceful home for 8 months, and pages and pages of your ranting will never change that.

In regard to the Chronicle article, and all other oublicity, yes...it's dubious. The media is not to be trusted, and it's a touchy point. The Chronicle wrote a fucked article, but the Tenderloin Times wrote a very positive and sensitive one. (see Brix&Bottles). The media was only once before the busts ever brought to the attention of the squats (a summer Village Voice article), and the way we all felt after long talks the last days of HOLC was, fuck it! We're no better off without media attention. Maybe we can strike a chord of empathy in a dozen yuppie hearts. And we are on the streets anyway.

Sure you can live in a squat "in peace", like a fucking mouse. FUCK THAT. You are eventually going to get busted; it just might take them a few more days to find you. There has to be a balance of internal and external. Sure, you don't invite ABC news to cover your breaking the lock, but you don't sneak into a back window night after night for month after month. Unless of course, in your heart you feel guilty for "breaking the law". And that is sickening. You may as well pay rent. I cannot help you with your conviction. Squatting is a very creative, productive action-- and an action with a very obvious political statement. Any squat I live in is my home, and gets treated as such with love and respect. Hopefully, one day soon, those misinformed about squatting will be educated away from their faulty perceptions and give some local (neighborhood) support. But how can they support you if they don't ever see you, or if they do, you are sneaking around and hiding like every fairytale told of a wino or junkie? Ahh...yet another subtle subliminal slimy manipulation of the state/media.

Sissy/ 1838 Golden Gate/ SF CA 94115

Dear Ron,

(In reference to your letter in MRR #20). After talking to you on several occasions, I thought you understood what Flipside's attitude was concerning "gang problems". I really feel you are way out of line by saying that "we feel gangs should be ignored". We have never ignored this situation. The subject was brought up in our latest issue directly on the cover, in the poll, and in many interviews, including the one with John Macias. I don't see how you can feel this is ignoring the problem. I saw much less concern in the latest issue of your fanzine, ANIG, except you run the same old "stop gangs" flyer that we've seen a million times. I feel that Flipside gives "gangs" as much attention as they deserve, and we are more firm in our commitment in promoting positive ideas, bands, and people. Gangs exist in the scene; that is a fact. But they breed on attention, and all things considered, are not that big a part of the scene and don't deserve the attention you seem to want to give them.

You say you have discussed with me about setting up meetings with "gang leaders". And I said "Sure Ron, go ahead and do it". And that's where it sits. Wait for me to do it. Why don't YOU get off YOUR ass and do something besides ragging on us. We will, and we have told you we will, give you all the support in the world. But this seems to be your biggest concern--why don't you make some moves? If you have ever experienced what we do with TV or Radio you would see that it is not a medium for the kind of direct feedback you need (a la the MRR radio show) to pull off a similar forum. But Ron, I'm sure if you cared, you could put something together. Well, we're gonna look real hard at the next ANIG to see all the involvement you have in this situation. Please don't print the same old half-page flyer.

Now I would like to talk about something that you failed to make public in your own publication, but in turn like to put down Goldenvoice for: so-called "violent gigs". Well, ANIG put on the "Red Rock Peace Convention" this summer, which was one of the most violent gigs I have ever been to. I feel a lot safer at any Olympic gig than I did at Ron's gig. I know you feel the same way Ron, because I saw you run very fast when the gun was pointed your way. Knife fights, punch outs, and guns are not, in my mind, the idea of a "peace convention". Perhaps you should learn FROM Gary Tovar how to put on a peaceful show. I know Gary can, and will, speak for himself on your Olympic show fabie, but I've been to almost every one of his shows, and I haven't seen a single one I would call "chaos". But then, how would you know. I've never seen you at the Cathay. And now the Orange County scene is happening at numerous clubs right up the street from where you live, and I don't see you at them either. Where are you, Mr. Concerned? Check these clubs out. There's 20 gigs out there for every Goldenvoice show. Where are you? Where are the gangs? These clubs are fun. Finally, I thought it was pretty funny how you think "Suicidal Boyz have just disappeared". I think everybody had a laugh on that one.

Ron, you may encounter intimidating punk gangs in shopping malls or wherever you go, but if you'd come out to the punk scene, met the kids, and knew what was going on, I think you'd see where we're coming from.....Cheers, Al Flipside

Dear Ron/A.N.I.G.,

About gangs, and Flipside not caring: C'mon Ron! Please don't speak for us or use your guilt trip or manipulation to make us do what you think is right about trying to controlling gangs. Ron, your motivation is good, but the way you go about trying to stop gangs is, I feel, 'unwise'. There are all sorts of gangs, and not all of them are violent. And the ones that are violent, I feel, will not be stopped by "shoulds", "flyers", or pressure. The only way to stop individuals from joining gangs is a change of awareness on their part. And what type of gangs are you trying to stop? 1) Cultural gangs (who are part of a culture, minority); 2)Political gangs-- how can you change one's beliefs? (skinheads-National Front); 3) Youth Rock Gangs--this would probably be the easiest, but still we are dealing with insecurities, low self-esteem on the part of the individuals involved in the gangs.

Gee, I'd love to stop gangs and gang violence--and political ignorance and macho characteristics with the snap of my finger, but I can't. But I am trying by first attempting to communicate with individuals in gangs, through correspondence, poll results (Are You In a Gang?-Flipside poll)! That's where I think you are unwise, Ron. Pressure and guilt manipulation aren't gonna stop gangs. It is learning to understand them, going to the core of the problem that is gonna do it. Fear/hate is not a means of changing things or stopping gangs!

Hudley/Flipside Fanzine/ P.O. Box 363/ Whittier CA 90608

Dear MRR,

Please help us with this question about SUICIDAL TENDENCIES: Was Mike Muir lying or just showing off?

THIS ARTICAL'S FROM M.R.R. IN TITLED MIKE MUIR ON L.A. GANGS.

"SUICIDAL TENDENCIES is the name of our band. We are not a gang. We never were. Nor will we ever be a gang. Readers of MRR, please join with us in denouncing gangs within the Punk Rock scene. Do not support them in any way, and please don't join them. Keep your individuality. I know this is an over- used word, but I can guarantee you that you'll find more strength from within, when you get to know yourself, than you ever will from even the biggest gang".

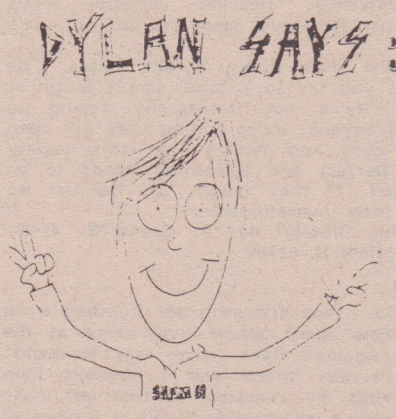
Mike Muir, SUICIDAL TENDENCIES

PENT HOUSE ARTICAL

But today Mike's got more important things on his mind. He's trying to form both a band *and* a street gang. The street gang's so he can take on the HBers he doesn't get along with. "We're called the Mercenaries," Mike says of the gang, "and we're gonna go head on with the HBers." On the chalkboard in the kitchen, just beneath the phone number for the U.C.L.A. Sperm Bank, is a list of all the Mercenaries and their phone numbers.

The name of Mike Suicide's band is the Suicidal Tendencies.

Destructive Criticism/ 935 North Ave/ Battle Creek MI 49017



COLUMNS opinions expressed are those of the columnists

I've been meaning to say a few words about fascism in this column for some time, and certain recent developments make this an especially suitable month to broach the topic. To begin with, Keith from Canada wrote a letter drawing some important terminological distinctions between various political labels that are normally employed in an imprecise--if not altogether incorrect--way. While one could quibble with aspects of his condensed definitions, particularly the unqualified association of communism with a belief in "total" state control, he is absolutely right to assert that fascism and Nazism are not synonymous, and that racism is not an integral component of fascism per se. "Fascism" has developed into the generic term applied to a specific set of political concepts; "Nazism" refers to an exceptionally virulent and in many ways uncharacteristic variant of fascism. This point requires more elaboration.

As a result of its temporal preeminence, historians and social scientists consider Italian fascism to be the paradigmatic form of fascism, and it was originally innocent of the sort of racist doctrines that constituted a central element in Hitler's paranoic world view. This should come as no real surprise if it is remembered that Mussolini and other early Italian fascists had previously been socialists or revolutionary syndicalists. They had broken away from the excessively mechanistic and deterministic interpretations of Marxism held by many of their more orthodox comrades due to their growing conviction, especially after the outbreak of World War I, that appeals to nationalism provided a more powerful catalyst for popular mobilization than abstract notions of "proletarian internationalism," that beliefs in the inevitability and desirability of class struggle should be replaced by an "organic" conception of society based upon the cooperation of all classes in collective enterprises; and that the conscious, voluntaristic action of a well-organized elite was necessary to generate successful revolutionary actions. In short, the gradualist, "economist" view that workers would someday automatically and spontaneously achieve a "revolutionary" consciousness when the objective conditions were ripe, i.e., when the contradictions between the means of production and the relations of production reached critical proportions, was rejected as being unrealistic and serving as a justification for present inaction and accomodation.

On the latter issue, Mussolini and other proto-fascist and syndicalist leaders were in full agreement with Lenin, who argued that only a vanguard party of disciplined revolutionaries could raise the workers above a reformist, "trade union" level of consciousness and organize their seizure of state power, but the fascists' emphasis on extreme nationalism and economic "corporatism" represented a clear ideological break with Marx's theories. This break, which was dramatically registered by Mussolini's formal expulsion from the Socialist Party in 1914, set the stage for the subsequent formation of symbiotic alliances between his followers and traditional authoritarian conservatives in the landholding and industrial classes. To assure their continued funding by the latter, the Italian fascists soon jettisoned what little remained of their "left-wing" orientation and embarked on a series of paramilitary campaigns to crush the socialists and anarchists, with the tacit connivance of ministers and officials of the Italian government. Yet despite this rapid drift to the right, fascist rhetoric and policies continued to be devoid of any racist components.

Nonetheless, it was the movement led by Hitler that was more successful in assuming and thence projecting state power, a circumstance that has had many tragic consequences, not the least of which is the exemplary effect it had on other radical right groups. With the steady eclipse of Mussolini's influence in the face of Hitler's triumphant rise, subsequent "fascist" movements, particularly those in eastern Europe, took on an increasingly racist coloration in imitation of the seemingly unstoppable Nazis. From the mid-1930's on, doctrines of racial purity became more and more common among fascists who had earlier eschewed them. By 1938 even Mussolini, recognizing the altered balance of power within the Axis, opportunistically came out in public support of Hitler's racist policies. And this unfortunate ideological shift has persisted up to the present day. Since the vast majority of so-called "fascist" organizations in the post-World War II era have espoused some form of racism or ethnocentrism, they should technically be classified as neo-Nazi rather than neo-fascist in terms of their basic orientation.

This semantic observation is directly applicable to the debate over whether people who consistently adopt violent, intimidating behavior in order to control others can legitemately be labelled "fascists" or "Nazis." From a strict terminological standpoint, the answer would have to be no unless they held certain values that closely approximated those which are intrinsic to one of the two belief systems in question.

But these attempts at classificatory precision are of limited practical utility. For one thing, they beg another very important question-- the extent to which members of self-proclaimed Nazi groups actually internalized doctrines of racial superiority. A remarkable corpus of mid-'30's material consisting of questionaires filled out by several hundred early Nazis (those who joined the NSDAP before its "legal" achievement of power in 1933) reveals that while many held the sort of vague anti-Semitic feelings that were common throughout Europe at the time, only around 5% actively supported Hitler's stated goal of exterminating the Jewish population. Some even derided such talk, believing that it was little more than a propaganda ploy designed to appeal to the ignorant masses. Thus, even in Nazi Germany, the historical epicenter of racialist doctrines and programs, one can at least question the degree of ideological fidelity among Hitler's earliest supporters, the stormtroopers who brought him to power. It is no accident that many of them were later purged and replaced by docile bureaucratic types who administered Hitler's genocidal policies without question or apparent scruple. Yet that does not alter the fact that it was the former, whatever their personal beliefs, who paved the way for the accession of the latter by engaging in organized mob violence.

Therein lies the crux of the issue. From a practical point of view, it doesn't really matter what label is applied to bullies who employ strong-arm tactics to terrorize others-- any epithet will do. Nor does it matter if they publicly renounce Nazi tenets as long as their actual behavior in social situations mirrors that of the S.A. and S.S. (or, for that matter, the Red Guards). Actions still speak louder than words, and as far as I'm concerned, anyone who brutalizes or suppresses the rights of innocent people is in the authoritarian camp and should therefore be treated as an enemy. Such a person typically does the dirty work from which others--and only others--profit, though he or she is often too ignorant to realize it.

I'd like to close by reminding the readers that no one is innocent. People who stand by and allow a violent minority to achieve a level of power and influence far out of proportion to their actual numbers are every bit as guilty and even more contemptible. To avoid being more than just another "good German," one has to be more than a witness.

Note: Anyone interested in early fascist doctrine (especially in Italy) should consult A. James Gregor, The Ideology of Fascism: The Rationale of Totalitarianism (NY: Free Press, 1969), an excellent work despite its highly controversial conclusions. See also Zeev Sternhell, "Fascist Ideology," in Walter Laquer, ed., Fascism: A Reader's Guide (Berkeley: U. Cal. Press, 1976), pp. 315-76.

THE GREAT AMERICAN HERO
Stripped of his pride and his sense of adventure
Stands an epitomized American male
His feelings are numbed from a life without challenge
From start his ambitions were destined to fail

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And his mighty roar was a petite little voice

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Unemployment checks barely pulled him through

When he got done paying taxes, bills, gas, and rent
He didn't have a cent to himself
They sucked him like leeches until he was dry

His family worriedof his mental health

He felt like a failure and knew not where to turn
Everyone kicked him while he was down
Until finally he found strength within himself
To pick himself up from the ground

The emotional scars matched the ones on his wrist
When finally he had found a new job
9 to 5 at the town's largest bank
A working stiff, an average Bob

But now came a new dilemma, life became routine
And broken ensued to the point of frustration
While he did the work his boss became rich
He was a tool for employer manipulation

One night in the bank he worked overtime
Just he and his boss cleaning out the file
He shut off the cameras and cut the alarm
And gave his boss a sinister smile

He pulled out a revolver, placed it at the boss's head
And gloated as the authoritarian began to beg
How does it feel to be the victim, he asked
As he fired three shots till his boss fell dead

He placed the money in his briefcase and hid it away
Shot himself in the leg and called the police
We've been robbed he cried, my boss has died
Somebody come and help me please

8 years have passed since his little scam
They had arrested some innocent fool
Insurance made him richer than what he had robbed
He feels no guilt for his actions so cruel

Now he lives comfortably in a challenging life
He could never find happiness in a past so routine
He did what every American's promised
He reaped from the land of opportunity

If they make heroes from soldiers who kill for their cause
And who triumph in the end of a terrible fight
Then he is by all means the underdog hero
And he'll never work another day in his life.

This column is coming to you from a hangover bed in quiet Austin, Texas. We can follow the trail of Dixie Beer farts back a few days to a fine time in New Orleans. Boy those people know how to drink!

I hung out there with the Southern Buckaroos from Null And Void, Lorraine, Karen, and Joseph. The guys in N.O. make you feel right at home. I knew I would like it there when Karen answered each of my big city attempts to impress her by saying "I', impressed" and rolling her eyes heavenward.

Once we took a break from drinking to drive out to a hardcore show in the backwoods of Lafayette--a little town 45 minutes from Baton Rouge. I was again convinced that punks are everywhere. Among the bands at the show was REALITY. ON TRIAL from the suburbs of Lafayette. Saying "the suburbs of Lafayette" is like saying "the outskirts of Mongolia". That's 10 miles outside of no place at all. And look, here's a punk band from a place like that, from a place where bayou alligators roam like stray dogs. Not only that, but the band was good! Nice sense of humor, fierce guitars and drums, lot's of speed changes.

As I met people I was always introduced as "Mykel from New York". As if New York were a good place to be from and should somehow make me better in the eyes of the local folks. Even when I was presented to the local Baton Rouge celebrity, Ms. Poo, it was "Mykel from New York". In a way, it made me feel good. It's quite a contrast from what you read in certain California-based fanzines.

Check out the last issue of MRR. Read the letters. There are a few that actually say something. Another bunch complains about what a jerk I am and how come the editors of such a fine publication let porno-nazis like me write for them. Another bunch of letters say how horrible New York is and how the bands are fascist. New York is so violent with skinheads against homos and Puerto Ricans. There is even an unsigned death threat to a local New York skin, Harley Flannigan. Yes, yes, there's nothing like ending violence by killing people. It's the American way.

There was also a letter putting down a local promoter, Johnny Stiff, and a response from the guy. I didn't know Johnny, but I figured that anyone who was hated so much by MRR readers was someone I should meet.

He organized a KRAUT/ BEAST/ DECRY/ (and somebody else who'll be real mad at me for forgetting their name) show at NYU. I went. Standing by the stage was Mr. Stiff. I picked him out right away. (No, not THAT way!). When I went over to him, he shook hands and started telling me about all the things that would happen to Timmy Y if he should ever show up in NYC. He was mad. Since I usually only read the scene reports and letters that are about me, I had no idea that this apparent anti-New York attitude had been in the magazine so long.

"You should write about New York" said Johnny. "He'd never expect it from you. That would be coming from left field!"

I tried to tell him that not much comes from Left Field as far as I'm concerned. I did agree to go to the Sunday AGNOSTIC FRONT/ SCREAM/ AOD/ DECRY show that he put on at CBGB's. I'd seen SCREAM in D.C., ADRENALIN O.D. are among my favorite fun-punk bands. Finally I was interested in seeing if AGNOSTIC FRONT would perform in brown shirts in front of swasticas with microwave ovens "for Jews only".

The show was great! Lots of people. Lots of slamming and stage diving. It was rough, but it wasn't violent. I didn't see one fight. People who fell were picked up, not stepped on. The audience was bi-gendered and bi-racial. Yes, I got kicked in the head, but it was my fault for standing directly in front of the stage. I also lost my green beret which was accidently kicked out of the epaulet of my jacket. Minor prices to pay for a good show.

I know the reputation these New York hardcore kids have. I'm not going to tell you they're all a bunch of Donny Osmonds. There are assholes in any group and those have to be strongly dealt with whenever they tread on others. But there are lots of so-called assholes, who aren't. I like Harley Flannigan. He's the only guy on the scene I can talk Danish to. He's been involved with punk a lot longer than anyone who's written to complain. I remember him as the 12 year old drummer for the STIMULATORS. He stayed 12 for about 5 years, then he turned 14. He must be drinking age by now.

Yes, he even gets drunk sometimes. And yes, I guess he was involved in a few stupid things. I don't even know those details, I wasn't there. My only information comes from the street and half of that probably comes from the pages of MRR. If he tries to beat me up next time I'm leaving the local homo bar, maybe I'll change my tune, but right now, I think the guy is a-okay.

Remember the TV commercial: There's a yokel cooking a fish over a campfire. He stops and looks up at the camera. Then he smiles and says, "I'm from New Hampshire, but I love New York". Then there's a similar shot of people from other parts of the country, all saying how they love New York. Finally a guy says, "I'm from Brooklyn, but I love New York"?

Me too! No, it's not perfect. But it is the most exciting, complete city of any I've ever seen. Of course, if you've got almost everything, that includes a lot of crap. Those of us who live here are willing to put up with that crap for the joy of the rest. New york is the only place I know where every day, when you walk out your door, there is a good chance you might see something you never in your life have seen before. In a lot of ways, it's not like a big city, but like thousands of small cities sitting one on top of the other, intertwined and overlapping.

There are not thousands of punks in New York. Maybe there's a hundred or so that're involved in day-to-day punkitude. Another little city within THE CITY.

More people show up from 'The 'Burbs' for shows. At the AGNOSTIC FRONT matinee, there was a gang from Philly up to the Big Apple for some hardcore fun and frollick.

Nobody RULES in New York. It's too big and chaotic. If there is tension between groups, it is often deeper than just those groups. The Puerto Rican/ Skin rivalry comes not so much from racism, but from the fact that white kids are moving into formerly Puerto Rican turf. The PRs know that first come the whites like the skins, who are poor, but still white. Then come the artists and art galleries. Then the students, then the businessmen, and then 'good-bye' Puerto Ricans. It's cowboys and indians, and the indians are fighting back. This is not limited to New York, but is taking place in every big city in America. I've got no answers, but it's important to understand the question.

So, touring bands, don't pass us by. We won't boil you alive. If you give Johnny Stiff a call (well in advance), you'll probably get booked someplace. You won't make a lot of money, but you'll have

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a good time. In New York, people slam to out-of-town bands, something not done in OTHER cities I could mention. Yep, I live on Bleecker Street, but I LOVE NEW YORK.

Oh yeah, could the person who got my green berret at the AGNOSTIC FRONT show please leave it at the bar at CBGB's. It means a lot to me. I got it in 'Nam.

Wonderful! That longtime New Yorker, Mykel Board, finally went to a HC gig and met people involved in the scene there for years. And, based on his class excursion, has pronounced NY "safe" for the rest of us. But maybe, Mykel, if you had been reading parts of MRR that don't just pertain to you, you'd have known that most all of the criticisms we received and printed of NY came from New Yorkers. Also, if you had been reading the zine you wouldn't have been too surprised at there being a scene in Crowley, Louisiana, or that REALITY ON TRIAL existed (see MRR#20). Oh well, now on to other matters.

I'd like to make this short, sweet, and to the point...and then put an end to editorializing on the subject, as far as using up a lot of space. There were a lot more incidents of violence reported to or witnessed by MRR since last issue. In Denver, Tom Headbanger, the mainstay scene promoter, was beaten and hospitalized by some skins. In NY, some thugs beat up an innocent kid who they "suspected" of having written the "Halloween" letter in #19, and in S.F. three skins were arrested at the Rock Against Rent show. At first they were just harassing some old geezers, and started a fight with Sky, who tried to stick up for the oldtimers. When the cops arrived, they arrested Sky at first, and Beau, one of the skins pressed charges against him. It wasn't until a lot of people in the crowd told the cops that they had the wrong guy that Sky was released. Later, the cops returned and arrested Nazi Bob and Bags (2 skins) for beating up an old man who tried to stop them from beating up a dog with a lead pipe. It got used on him instead, and his knee was broken, along with his skull. Beau was later picked up for the same attack.

My point is this: MRR has made it clear where we stand, and has raised this issue for public awareness and discussion. But to reiterate one final time: we do not have anything against skinheads per se. We do not consider people who consistently use force on others to be a part of the scene. They are antithetical to punk's values, values which originated in mocking the violence in society, not imitating it. When a single person acts violently and indiscriminately, he's a thug. When they act in gangs, their behavior is fascistic. One doesn't have to say "seig heil" or be a racist Nazi to exhibit fascist tendencies. The fascist mentality is what we're talking about here. As far as we're concerned, people that resort to gang-up violence are not our friends, no matter how much some people claim they are really "nice guys" when alone and sober. Watch "Judgement at Nurenberg". Most of the Nazi war criminals tried there were just "nice guys", believed in their country, and followed the leader. They gave candies to the neighborhood kiddies. They weren't "monsters". They were swell.

People in the scene can go on making excuses for these hoods, can look the other way, can think up all the sociological reasons in the world for why we must "understand" them. Meanwhile, they continue to hurt and maim individuals, and continue to destroy the moral fabric of this scene. I, for one, do not regard them as "friends", but as doing the work of the enemy. They're doing a better job of destroying the scene than the "security forces" ever could...and the cops know it and are looking the other way, too. If these violent people didn't have the "right" outfit on, if they looked like a bunch of rednecks or klansmen, maybe they'd be perceived more for what they are. And to those in the scene who are "looking the other way", I think even less of you.

Two final notes. We got a "Letter to the editor" from Beau of the S.F. Skins. In it, he complained that there really wasn't a "skin problem" until MRR wrote about it, just to sell issues. Is this the same Beau who, on that panel discussion, told everyone that called in complaining about him and his buddies (before the article in MRR) that things would be cool at shows in the future? Is this the same Beau who was arrested for smashing that old man to smithereens with the lead pipe? Yup.

Also, last issue we printed a letter by Billy of NY's PSYCHOS, complaining about NY getting a bum rap in MRR, and then going on to say that it's really the "peace punks" who are intolerant and fucking up the scene. Is this the same Billy who's interviewed in the latest issue of Puncture fanzine, who's quoted as saying "We don't like Crassholes."? Or who says "...I'm sickened by fags, it's fucking gross....guys wearing dresses dancing on the bar. It's not the way God made human beings."? Yup. Billy, it's one thing to be down on rich gays (or rich anybodies) who are involved in gentrification, but your statements imply a larger bigotry and intolerance, and undo your points in your letter to MRR.

Oh yes. Beau ended his letter by asking for better relations. OK, those better relations will begin when the physical assaults and intimidation stop, when those who regularly perpetrate them own up to it and put a stop to it, and when those who look the other way start practicing the morality they preach. I'd like nothing better than "better relations", but I won't sacrifice my morality and physical well-being for it. Mutual respect won't come from just liking the same music, but must come because we all respect each other's rights and integrity. Somehow, I just can't shake the image of that old guy being pulverized.

Ok, that's it. I know this is getting tedious and depressing, and I'd like to not have to go over it all again because of misintepretations of what or why MRR is up to. We've done our job, now I hope the scene does its. This is the real pass/fail test as far as I can see. Either we live up to our principles, or all our complaints about society in general will ring real hollow in my ears. Next issue, on to more upbeat notions (hopefully).

Dear MRR,

I'm writing in response to the many cretinistic anti-skinhead letters/propaganda in your fanzine. You talk equality in one sentence and in the next , put down a very vital part of the scene. Shawn Stern made an excellent point last issue (do you read your own mag?) by saying if you don't like or agree with someone or their ideas, try to understand them. Tim could learn and (hopefully) profit by this. I'm amazed by the amount of people in a "thinking" scene who are so intolerant (afraid?) of people who are fighting alongside. Some imbecile named Jim made the ridiculous statement about skins "beating on people who have more than an inch of hair." This is the most laughable yet saddening statement I've heard in ages. Until a week ago I had hair almost down to my shoulders (and I still would if not for a very extreme and bad "trim") and I have been hanging out, off and on, with S.F. Skins for about a year. Bags and Nazi Bob (now Nice Bob), apart from being very good friends, also work for my band, OUR LADY OF PAIN. That's right, we're not even a thrash band, we have longer hair, and even wear (gasp) make-up. Besides that, we're also (yep) sleazy junkies. With bald roadies. Kinda shatters your illusions of skinheads, don't it? These are the nicest "mean" guys I've ever been associated with, and I'm sickened by the thought of them being pre-judged by their shiny domes. Punk started out with a violent message, and people like Tim Yohannan, it seems, would make it a peace & love utopia. Talk of skinhead fascism, MRR has a kind of its own, the kind that made me leave the punk scene after 6½ years...intolerance of those who don't fit into the clique.

Why is it that the "nice guy" punks are the ones who can't handle my hair, make- up, jewelry, etc., and the Big Bad Skins are the ones who shake my hand in the street and offer to buy me a beer? Okay, some of them are a bit racist. Why not try to understand them, help them overcome it, instead of condemning them for feelings they probably don't understand themselves? If a skinny, faggot-looking, death rock junky like myself can make friends with Bags, Bob, Sonny, Beau, and yes, even Mark Dagger, maybe it's you guys who should learn to accept, or even respect someone a little bit different. I doubt this letter will be printed in such a "righteous" fanzine as yours, but that's not why I wrote it. It's just that you've got to realize that everybody, even yourselves, can always be educated a bit more.

Good luck and thanks for hearing me out. Alin Black/ OUR LADY OF PAIN.

Dear Alin,

Well, which is it? If punk should be "violent", and not "peace and love", then why try to make Nazi Bob and Bags look like maligned good guys? Why try to pretend that they, along with Beau and others, don't go around creaming people in fits of mindless violence? And in case you just can't believe that they do this, here's a nice picture (worth a 1000 "fascist" words, right?) that shows "Nice" Bob (#1) and Bags (#2) extending the Welcome Wagon to a fellow punk at a show recently. It's a dark picture, but in the inset you can see them "greeting" someone on the floor, while the crowd looks on in pathetic, helpless horror at such an exhibition of "friendliness". You can see me (#3) rushing over to stop them from being so "warmhearted"...you know, I didn't want them to spoil the image I singlehandedly manufactured of them being such nasty guys. Of course, they then "greeted" me with open arms (fists) too.

Sorry Alin, but my intolerance begins when physical violence becomes a common practice, and I've seen all the guys you've mentioned at work too many times. It's ironic that you can label those who are speaking up against fascist bully tactics as "fascists" themselves, but then again, it's post-1984. Tim

P.S. Several months ago we raised the whole issue of violence, and when we had that panel discussion, the concensus was to try and "understand" and "communicate". Since then, how many people have been beaten up at shows, driven away from the scene. I think a list of the injured alone is enough of a response to your plea for "tolerance". And why hasn't OUR LADY OF PAIN done a benefit for the old guy they all worked over with a lead pipe and put in the hospital. Your "concern" overwhelms me.

Northern California

I'm not really inspired right now to write an upbeat scene report, but I'll try to think back to the beginning of the month...

Well, FANG supposedly played their last show on the 1st. I was really looking forward to seeing them play, but instead I got to see everyone else grab the mike away from Sam and lamely try to sing. I thought it was pretty fucking stupid--really too bad FANG didn't get to play their last show themselves. SPECIAL FORCES played also, and a great performance by NO DEAL (from Reno). Their vocalist did a great job of keeping on singing when the mike broke. He jumped off the stage and went running maniacly through the crowd, yelling at the top of his voice.

There was a "Rock Against Rent" show put on by the local group of squatters. The generator for the PA caused a few problems, and so did the skins--but it ended with three of them getting busted. Unfortunately, they were all out within a couple of days. Good show by the DICKS, WITNESSES and TRIAL. Later that night, BAD RELIGION played, and fortunately didn't sound like their second album.

Great to see the DRUNK INJUNS back around playing gigs--it's been a long time, and they're as hot as ever. I saw them twice this month, and all I can say is if you get a chance to see them--do. Really full and powerful sound.

RUIN from Philly (yep--more from Philly) are here now. They have a pretty cool stage presence--all in white, candles on stage...and a literature table. Really pretty interesting. I'm looking forward to seeing more of them while they're here.

New band on the scene from the East Bay: DEFY. I missed 'em at Ruthies on their first gig (no wonder, since Wes organized the show the day before--again, no ads!), but won't next time. Also, be sure and see the AFFLICTED if you have a chance. They're better than ever and playing lots of gigs around.

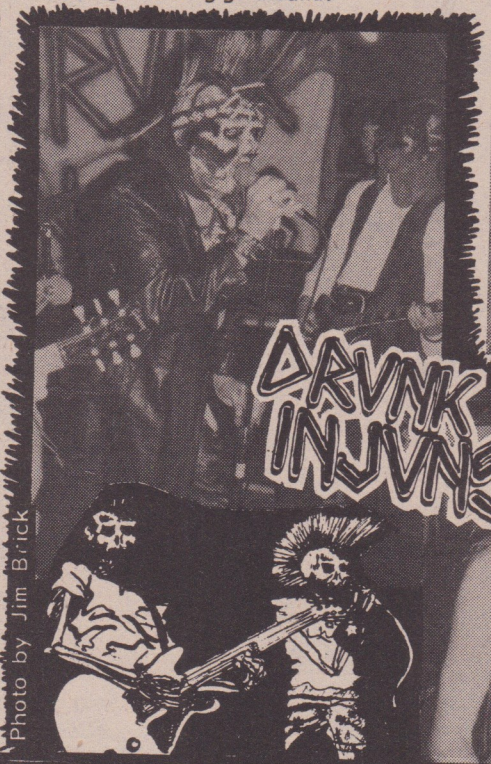

Photo by Jim Brick

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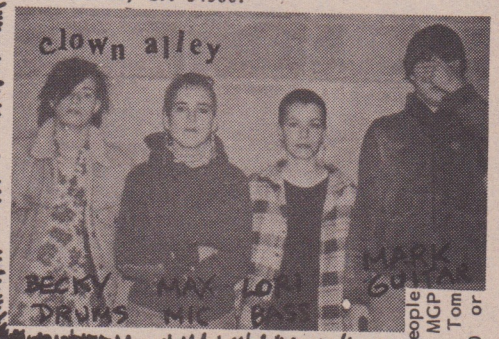
Well, that's all I feel like writing now. Sorry about the lack of enthusiasm. More next month. Kent

P.S. As always, if you have info or pictures or want to write, here's my address. It may take a while, but I promise to write back: P.O. Box 98/ San Anselmo, CA 94960.



P.S. Here are a few numbers of people putting on local shows: MGP (415)863-5190; Mab (415)956-3315; Tom Dean (415)268-8214; DMR (415)841-7870 or (415)652-1150.

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CENTRAL COAST-Juliet Jake here with yet another scene report from the Central Coast, Damn It.

Since the last report, things have kinda SLO-wed (get it?) punkwise. There were plenty of Reggae gigs in the area. MUTABARUKA, EEK A MOUSE, THE MEDITATIONS, THE GLADIATORS, and DALLOL from Ethiopia have all made stops in San Luis Obispo County, particularly at the San Luis Vets Hall. Is still rumour stage at this point, but I'm told the LINTON KWESI JOHNSON might make a stop in SLO. Irie.

A gig featuring almost all-local punk bands took place October 29th at the San Luis Vets Hall. It was the first hall show in 3 months. That gig featured MERE MORTALS, IRON SAUSAGE, VIRUS B23, and from Bakersfield URBAN DISORDER. Iwas also told that VIRUS B23 played at an earlier house party in Shell Beach which I unfortunately missed.

MERE MORTALS' singer, Matt Iversen, moved south and is no longer

with them. Their set at the vet's hall was entirely instrumental, which brought their jazz influence more into the forefront. I have to admit liking them better with a vocalist, but otherwise they're every bit as good as before.

You who have read my last scene report might remeber reading about IRON SAUSAGE, the band that makes fun of heavy metal, man. Yer head-banging brothers might find this sacreligious, but then again Heavy Metal Disciples (most of them) have made fun of us punkers for years so touche' on them!

VIRUS B23 is a fairly new band specializing in Industrial noise. Their instruments include television sets, synthesized drums, a car door, a steel drum, a chainsaw, sanders, toy xylophones, timbalis, and other articles too numerous and various to mention.

THE VAGRANT DOGS-also mentioned in my last scene report-were hoping to play at this last gig, but could not be included. While I'm on the subject, THE VAGRANT DOGS need gigs. Contact Richard at (805) 489-0981. More band numbers will follow shortly.

THE CORRUPTORS will be playing at The Red Barn in Santa Barbara in December with ASSAULT. You can read more about ASSAULT and get info about getting gigs in SLO/Santa Barbara in this issue (see ASSAULT interview).

Speaking of gigs, Morris Samuels and I along with Book 'em Dano Productions are plotting a gig some time in the near future. At this writing, we're waiting to hear from some of the bands I've written to. So if I've written to you and you ain't gotten back to me yet and if I haven't talked to you in person already, please try to get back to us already.

In closing, here are some numbers for some of the Central Coast bands. All new bands that have formed since this writing or that have been omitted (simply coz I don't have your number) can either write this magzine or me at R.A.D., PO Box# 867, Morro Bay, California 93442 or both. I'll have more news when things pick up. Tatah, Juliet Jake.

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What We Have Here Is A Failure To Communicate--An Opinion By Dano

The youth of today has really disappointed me. Last night, Election night, 18-24 year olds gave Ronald Reagan the biggest landslide victory in U.S. History (77% in Midwest, 51% West Coast). Youth of today have changed full circle. Once the college protestors, now are college yes-men to the radical right, corporations and sponsors of America's plastic dream.

Reasons given by the young sheep were: He has leadership qualities. I say bullshit! The man doesn't answer a question without consulting at least 5 advisors! Real leadership, ha ha! Another reason was economics. I don't know about you, but nothing has trickled down to me. (me neither--J.J.) I think the youth, the same youth, that listens to Boy George, Prince and Michael Jackson are being sold out. They of couse are sucking it up.

It doesn't have to be ! Not all youth are sheep. Become active in voicing your opinion. Remember next time when you can or will vote, change the trend! As antiquated as the system is, we must seek change for the future. We must work as hard as Jerry Falwell to reverse his influence. One easy way to directly communicate is to listen to talk radio and refute the mostly right wing views aired there. Give them a different way to look at things. After all they build the wall of ignorance, we must smash the fucker down. One way views are no views at all. Resist fundamentalist uprising. "God must be dead, if they're alive." (taken from the DEAD KENNEDYS).

ASSUALT

QUESTIONS BY JULIET JAKE
ANSWERS BY "BOOK 'EM, DANO" HARRISON

HISTORY:

ASSAULT was formed after the halloween gig in Santa Maria a couple of years ago. Then, they were called SOCIAL REVENGE. When S.R. became the ASSAULT the band was; Norm on guitar, John on bass, Pukeface on drums, and Jim Rios on vocals. This band played a strong set and Jimmy (as everone knows) was a great front man, including the show with SOCIAL DISTORTION & S.I. in San Luis. But for some reason Norm broke up the band, and Jimmy helped form DEATH OF GLORY. A couple months later, Norm and I were getting drunk, and he said "lets start the band again and you sing." I said "OK," so we got John Murtha & John "Pukeface" Hostrasher and that line-up started to play. This is the line up that is on the central coast compilation (This Is The Central Coast, Damn It!). Well, Pukeface moved, not to Idaho, but to Fucking Saudi Arabia!!! I couldn't believe he did it, but he did. Now, he is full-on Capitalist Pig (gucci belt, etc.). Well we got Dave Corruptor to play drums for us. He left us when his band (CORRUPTORS) had a gig in Santa Barbara. He's a great drummer and a good friend. I was pissed when he quit 3 days before the Morro Bay gig, but shit he was in the CORRUPTORS long before us! Well, with 3 days left before Morro Bay we recruited my friend for years Bob Mustain, and added Jamie Pena on lead guitar. This is our current line up: Mark/guitar, John/bass, Jamie/guitar, BOB/drums, Dano/ vocals.
P.S. Mark replaced Norm, when Norm quit, last year.
MRR-Have you been able to get any gigs at all since the Abalone Alliance benefit gig?

A-Yes. A couple of real interesting shows in Santa Maria. By far the most fun was Righetti High School. We played there with a D.J. spinning Breakin' records and a tedious heavy metal band. We started our set and the floor action started getting wild. Some kids from St. Joe's and some Righetti punks were having fun. My mike went on the shitz, so I was screaming while we played. Some hippie kid pushed a punk into John, against his bass. John got pissed and popped the kid in the head, giving him 18 stitches. Needless to say that stopped our set. We split fearing arrest. A legendary performance to the kids in Righetti High.
MRR-How did you end up needing a cane during the A.A. show?
A-During the ILL REQUTE, CAPITOL PUNISHMENT, and STALAG 13 show in February I tore ligaments in my knee. I was in a knee brace for 4 months.

MRR-What bands influence your music and lyrics?
A-Old DISCHARGE, DEAD KENNEDYS, (U.K.) SUBHUMANS, VARUKERS. Mostly English and other foreign Bands. My son Jim is my personal influence though.
MRR-There were some things you said you wanted to get off your chest concerning R.A.D.'s interview with GROUP SEX. What points of disagreement do you have with some of the statements they made?
A-I didn't like being called a pig. When we started the Comp., all we wanted to do is give bands a chance. Fuck 'em if they didn't like it, they wanted on it, didn't they. A lot of people don't know this, but I had little to do with getting the LP out. I had serious financial problems and Shawm did it all. If you ask me, he did a great job, especially since I gave him no help. I'd also like to say I'm sorry to Shawm for burdening him like that. "Sorry Shawm."
MRR-What changes would you like to see made in the world?
A-I would like to see all nuclear weapons shit-canned. I think leaders of the world should shut up and listen to their people. Stop killing people. Reagan & Chernyenko should duel or fist-fight for world issues. I'd like to see the chemical companies stop dumping shit in neighborhoods or buy the houses and move their corporate officers in those homes contaminated by their waste; see how they like it. I bet it gets cleaned up. People should stop and think, "Why do I put up with this shit? Why is there too much salt in packaged food? How? Why? Where? Who?" instead of "Hear no evil, see no evil, speak no evil."

MRR- What does ASSAULT's future hold? Will there be any vinyl out?
A-Well, right now we have to wait. John got in a accident and broke his wrist. We're a tight knit group so unless someone wants to quit, they don't get replaced. Besides, John is the only original member and wrote all our music.
MRR-Any final comments? Also, how can people putting on future gigs get a hold of ASSAULT?
A-Book 'em Dano Productions will be doing shows at the Red Barn in Santa Barbara. All shows will have at least 2 Central Coast bands per show, and also Nardcore and Santa Barbara bands.
Assault/Book 'em Dano Productions/635 #D South Halcyon/ Arroyo Grande, CA 93420/ (805) 481-6597.

P.S. This is for the person who wrote "S.M.H.C. WE'RE SLO BORED." on the sidewalk in front of Kirk Sampson's old home: I don't blame you at all. However, there are things that you can do about it, like putting on your own hall show or start a band or fanzine. After all, you only get out of your local hardcore scene what you put it .
Numbers: IRON SAUSAGE: Charlie (805)543- 8423; MERE MORTALS: Jeff (805)544-0558; VAGRENT DOGS: Richard (805)589-0981; ASSAULT/Book 'em Dano Productions: Dan (805)481-6597; CORRUPTORS: John (805) 736-2254; VIRUS B23: Jay (805)543-3453.

Southern California

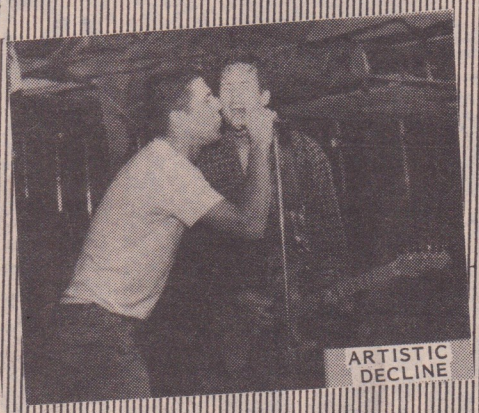
LOS ANGELES-Juan here, from Emergency Broadcast Systems. Mega door prices and we're all herded in for the big show. That's the scene in L.A.: business as usual. Ever since the close of the Cathay de Grande, there's been no place for smaller bands to play, but recently, Dave from White Slug Records has been throwing shows, and that's been a big help.

Band wise: A.T.G. (Against The Grain) from Orange County have been together for about 6 months, have been playing out a lot, and should have a 10-song cassette out soon. Members include: Mike Kortz-bass, Jim Alfaro-guitar, and Darren McDermott-drums. Their tour will be available on Emergency Broadcast Systems, and a tour of the Pacific Northwest will follow.

SOREX is from the South Bay. Members include: John Hacker (formerly of FREEDOM PROHIBITED from S.F.) on guitar, and Andy Nystrom on vocals. They've been around for a few months and will also have a 10-song cassette available on E.B.S. They'll be in S.F. in January, so watch for them.

Next up: ARTISTIC DECLINE. Around for a few years, they have a 7" EP out, and have a 22-song LP due out soon on New Underground. They too plan a tour soon. Members are Jeff-guitar, Gregg-vocals, Mark-drums, and Ron (formerly of 51st STATE) on bass.

Finally, the DETONATORS. The vocalist on the first LP quit, so Bruce, who played bass, now sings (he writes the songs) and plays guitar, and Pat Fargaber (new member) plays bass, Korky Ollerton on drums, and Juan Camacho (me) on guitar. We just completed our 2nd tour, and finished our single ("Emergency Broadcast Systems!"/ "Yer Child's War!", which should be out by the time you read this. We're also recording our second LP,



Just Another Reason, which will be out soon too.

We (DETONATORS) would like to thank all those cool people , in all those scenes around the country, who helped us out and for having such unity. In L.A., the situation is just the opposite, so we've begun putting together our own zine which is designed primarily for the bands who don't get to play much because no one's heard of them. Maybe this will help create something, an alternative to the Rock Star and Hollywood type business practices which molds , shapes, and runs our punk rock scene here in L.A.

Well, that's all for now. And if you want to write for information, numbers, or just anything, please write to: Emergency Broadcast Systems Records/ P.O. Box 2126/ Redondo Beach, CA 90278. Adios, Juan.

P.S. KILLROY has broken up!

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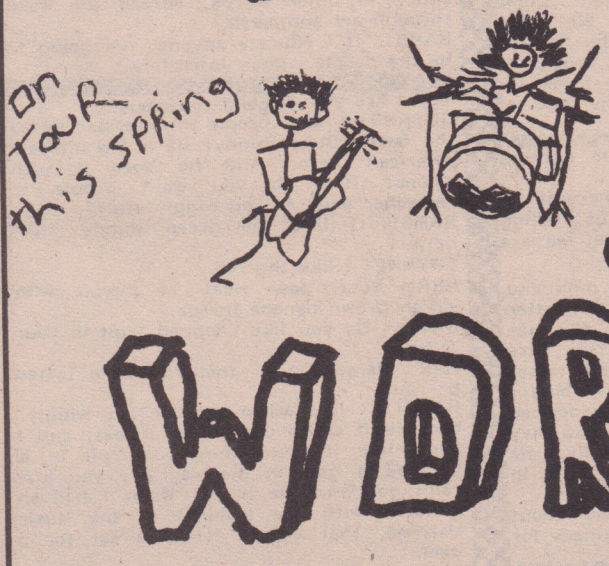

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PANDORAS

INTERVIEW BY JELLO BIAFRA

MRR: The PANDORAS came up here minus guitarist and old lead singer Paula Pierce. What happened; is there 2 PANDORAS, or did one of you decide to use a different name?

GWYNNE: Well, we thought she should call her band the PIA ZADORAS because they posed in their bikinis for the L.A. Weekly (and for their new 45).

BAMBI: Nodody's decided who is going to use the name yet, but I think we ought to since there's 3 of us from the original band (who appeared on the It's About Time LP and their debut I'm Here, I'm Gone EP). Gwynne made up the name, and as far as I'm concerned, Paula's gone solo.

GWYNNE: And I copyrighted the name. You know, Paula steals her songs from a lot of people, but she stole all her ideas and clothes from me!

BAMBI: Most of the songs on the album that she claims to have written are stolen almost directly from other songs. "Cry On My Own" is ripped off of "Cry In My Room" by the NEW COLONY 6, "He's Not Far" is "Things You Do" by the REASONS WHY, and "You Lie" is "I See The Light" by the FIVE AMERICANS, just to name a few.

GWYNNE: I challenged Paula to a mud wrestling contest at the Hollywood Tropicana, with El Duce (of the MENTORS) as the referee, if she wanted to fight it our over the name, but she said mud wrestling wasn't authentically 60's enough.

MRR: I didn't know until tonight that you had been going to shows or checking out underground music for as long as you have....before you could even drive.

GWYNNE: I started when I was 13. I was lucky enough to live by the Whiskey...it was on everybody's way, no matter where they lived.

MRR: You've gone to shows for a long time. What motivated you to finally get your own music going after all this time, and what motivated you to play this (60's punk/garage/psych, and early 70's trash pop), as opposed to straight thrash or GO GO's pop music?

GWYNNE: When I was in high school, I didn't have a car, so I couldn't carry any equipment around with me. Then I went away to college in the East. I got together with Paula when I was back on a Christmas break. We learned a whole set in a week, recorded a demo, and had a photo session. We played our first gig when I was on Spring break, and we started gigging in the summer.

MRR: Some friends of mine in the CONTRACTIONS, who had been around for years, went down to L.A. They play a different kind of music, and they happen to be all-female. People were saying, "Well, there's already a GO GO's and we don't want another one. We're not going to listen to what you're actually playing". It was as if being a woman in a band was automatically a gimmick....meaning you could either go the GO GO's route, or you could go the route of writing "wimmen's music" across yourselves and divorce the men completely away from you.

BAMBI: Guys come up to us all the time and say, "Hey, you're pretty good...for a girl!"

MRR: How do you respond to that?

BAMBI: I just say, "Don't you wish you had a vagina too?"

MRR: That's the kind of mentality I'm talking about. People would dismiss the CONTRACTIONS because they're all girls.

GWYNNE: I don't care why people go see us, as long as they do. I don't care if it's just because we're all girls.

MRR: What is the band doing now?

BAMBI: We're recording an EP. It should be out in a month or so.

GWYNNE: No, we're recording an interview for MRR!

BAMBI: This was the first time we played in San Francisco, and it was really nice to play up here.

GWYNNE: And there were lots of good-looking boys in the audience!

BAMBI: They were all dancing up front. A lot of audiences just sit there and sip their beers.

GWYNNE: I think it's making a sort of feminist statement to be playing a kind of music that isn't considered "girl music", to be playing our own instruments, and the fact that we don't have any male "sugar daddies" that keep us on our feet. The fact that we don't have some Phil Spector or Prince behind us is hopefully enough of a statement to inspire girls to think for themselves and get out of the role of "groupies".

MRR: In other words, no male mentors telling you what to play.

BAMBI: But we do have male heroes! We just don't want anyone behind us, telling us what to play. We decide what we are going to do ourselves.

GWYNNE: When I was in junior high and started liking guys, I discovered no matter what a girl did or didn't do, she was always called a nasty name. You were either a slut, a prude, or a prick tease. Guys never got called anything, no matter what they did. Girls are always condemned to being called some nasty name, and they can't do what they want sexually. We never allow guys to treat us like Jeanie in "I Dream of Jeanie".

BAMBI: We also want to have humor about it. We don't want to sacrifice sexiness for a sense of humor.

GWYNNE: Until Elvira, there were no female role models that were both funny and sexy at the same time. (Elvira is the hostess of a weekly horror movie TV show, with lots of dumb jokes and a lot of cleavage).

MRR: You sing mostly cover songs which are love songs, or originals which are personal songs themselves.

GWYNNE: All of our songs are about boys screwing us over and how we're not going to stand for it. I never had a chance to write lyrics until recently. What I do basically is write songs saying that I'd rather be alone than have to be a slave for you.

BAMBI: We're not really putting guys down though.

MRR: Loving them enough to educate them? BAMBI: Yes, and we're only putting down the guys that put us down first!

MRR: In other words, spread the word through art and music?

BAMBI: If I educate anyone, it's going to be the people I know intimately.

MRR: Are you "legend-conscious"?

GWYNNE: I want people to remember me as the female Bugs Bunny! He is the ultimate American hero. And he does it with brains! How do you want people to remember you? As red wiggly stuff?

BAMBI: I like the green wiggly stuff better.

GWYNNE: I like the red.

MRR: No, please make me purple with rotten brown banana things.

BAMBI: Do you like chopped fruit in your Jell-o?

MRR: Personally, I thought Jell-o tasted horrible.

BAMBI: I like Jell-o because it's wiggly, because it slides down your throat, and I don't like it when they put fruit in it because it gets in the way and you just can't go down the hatch! When I had an accident with the sidewalk at the Music Machine, that was all I could eat for a week!

GWYNNE: I like Jell-o because it only has 8 calories!

BAMBI: How many calories do you have?

MRR: Well, there's one way to find out!

PANDORAS/ P.O. Box 84-158/ L.A., CA 90073

Howdy! After picking up #19, I had to write to clarify a few things about the Okla scene, as Dave Fallis has taken it upon himself to translate it for you. Dave has been spouting his bullshit all summer, and we just kinda blew it off, but it's getting a little tired. The "horrendous slump" he mentioned was directly caused by the fact that he was the one people contacted for shows, and after he was no longer the front man for NO DIRECTION, he quit doing shows. Bill Brown kept doing all he could and people are starting to get in touch with him for a fair deal. I consider it what Bill and others did that kept the scene going.

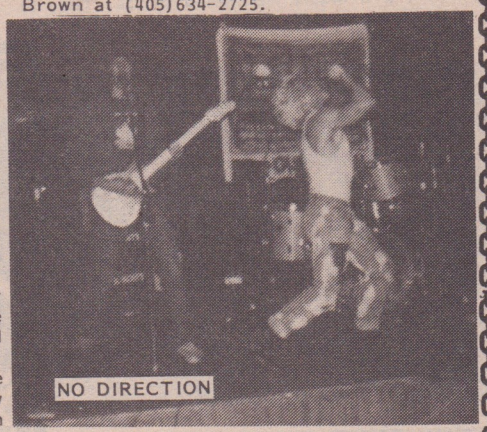
Of the bands he mentioned, GRIND is in his head, DEATH PUPPIES are a cool 5-piece band of kids in Norman that are keeping the faith, NEDLETON ASH are not new and are not HC (they are however a cool 3-piece mod/psychedelic band with BROWN 25's drummer David Caylor on guitar), NETHERFIELDS are a Norman-based wanker's squad. I can't understand the reference to our "violence-torn" scene, cause there are never any fights. Of course, Dave would have to come to gigs to know that.

Bill Brown and the Indian Center are the place for gigs. He will do a good show and splits money fairly. The new club in Tulsa is a trendy little new wave disco for kids. The guys who run it are money-hungry, but they do have HC shows. For the most accurate info on the OK scene, read Roger Morgan's (of Unclean Records) Unzine, with lotsa photos and info. Blatch is good, but is mostly art. Dave hasn't set up a gig in over 6 months. Bill did OFFENDERS, RAW POWER, N.O.T.A., BROWN 25, CRUCIFUCKS, and more.

This isn't an attack on Dave; I just wanted to clear some things up before he makes OK sound completely dead. Jeff (N.O.T.A.) and Roger (Unclean) will back up everything I've said. Thanks for letting me present my side. OK still has plenty of dedicated people that never gave up on the scene and never quit going to shows. We know where our future lies.

Rusty Short/ 2745 E Jasper St/ Tulsa OK 74110

P.S. Unzine is at P.O. Box 725/ Sand Springs OK 74063. For bookings, call Bill Brown at (405) 634-2725.



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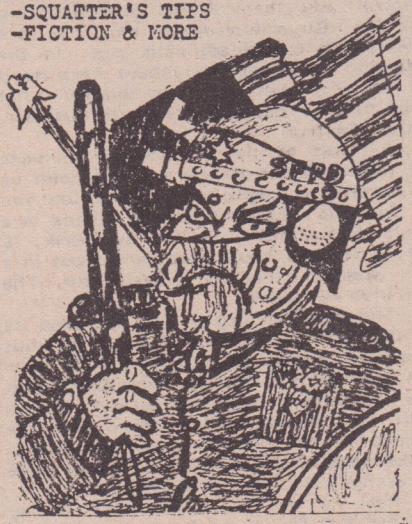

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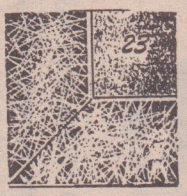

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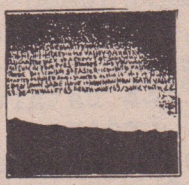

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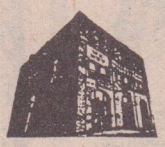

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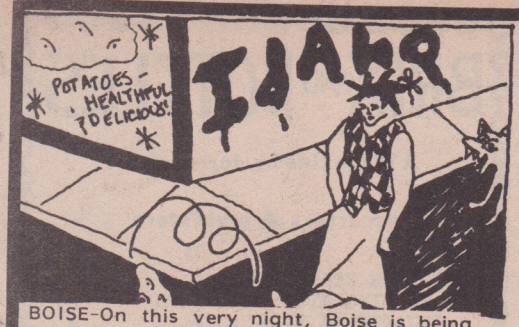


BOISE-On this very night, Boise is being covered with cold, white shit. We are staying inside and planning gigs. In the beginning (last summer), there were many shows...ah, that glorious summer that couldn't have happened without Pushead. (Thanx Pus)

Recently Pushead picked up his pens and headed West. We were on our own as we never had been before. What do you do? You put on shows! Luckily, thanx to a few daring individuals (Sandy, Erik, & Nic), a trashed house was rented out in a non- existant name and boarded up. The Pink Dive was born.

The American Legion Hall had seen its day during the summer for shows, but since the wonderful attendance at gigs then was merely due to curiousity, that soon faded. The Dive was perfect. It was small. Two shows went on there until the landlord payed a visit and saw the graffiti on the walls. Some people don't appreciate expressive walls. He called the cops.

Here is the band situation: I play bass for S.O.C. (State Of Confusion). We used to be DISSIDENT MILITIA, back in the days when SEPTIC DEATH only meant a backed- up sink....back when both bands invaded peaceful pizza parlors and such. Currently we are working on a demo, soon to be a single, and a summer Northwest tour. If anyone wants to see Spudboys play noise in their Northwestern town, contact us: 2601 Ellis/ Boise ID 83702.

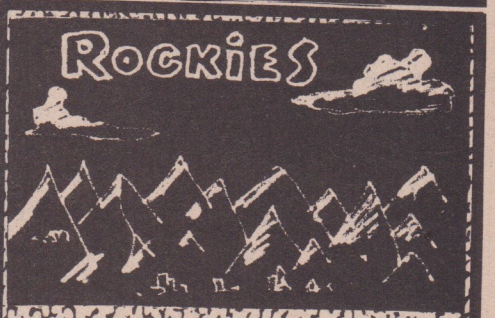
LD50 play well-constructed and energetic thrash. Not positive if they are recording soon, but they are still very, very alive and well. To contact them, write: Willie Silence/ Silence fanzine/ 2301 Harrison/ Boise ID 83702.

The SKULLDIGGERS play original horror music. They have recorded a demo that sounds very hot. Contact them at: Jon Taylor/ c/o Silence fanzine.

The PUGS play mutated rock-a-billy and are great to see live. Have heard rumors of them recording soon. To contact: Mike Manning/ 8260 Golse Circle/ Boise ID 83704.

We are putting on a benefit show for Silence, featuring all the Boise underground bands. The proceeds will go to a Silence compilation flexi-disc, with all of the previously mentioned bands. Time to go. Please write. Wayne

S.O.C.



MONTANA-It's pretty dead around here. There's no monsterous triple somersault stage dives, no bouncers, no zines, rad ass radio shows-- none of that. There isn't a band called SHRIVELLED PUD or ENDANGERED FECES. These bands don't play at a local club called the punkarama. So there's no fights with skinheads, no drunks, no punks with 10 ft mohawks, and no fun....unless you like skiing, but my skateboard's getting rusty. I didn't see the BUTTHOLE SURFERS in the form of God recently. There's not a new compilation tape featuring 20 Western Montana bands, not a zine called Glob A Gunk available for 50¢, and there's no punk record store called Final Vinyl. Finally, there's no reason for any of you to slag our scene.

If any of you want to find out what else we don't have up here, or contribute to the zine and radio show I don't do, please write: Drew Strait/ 537 Broadway Ave/ Helena MT 59601.

BAD COMPTAPES

These are 18 good consistent thrash tapes. Try any one for $2. Guaranteed great are 2,5,6 & 19. See last MRR issue for list or write for FREE catalog. Any 5 for $7. Orders filled in 3 weeks or less. 127 bands in 19 hours. w/ Raw Power, Rattus, Brazil TK, US, Denmark, shit loads more. 60 & 90min ea. Plus great Italian zine- TVOR #'s 3 & 4, $1.25 ea. Schmock (germ. in english & AKMA-Denmark, .50¢ ea. Please send record store address or phone, thanks. So far sold 1,100 + 400 in Europe. Can anyone work w/ us to release a 2 record set of #24, best of 1 to 23? Tapes are $4, pp, cash ✓ m/o or trade. Get em (that's you pal). POBox 16205, San Diego, CA 92116

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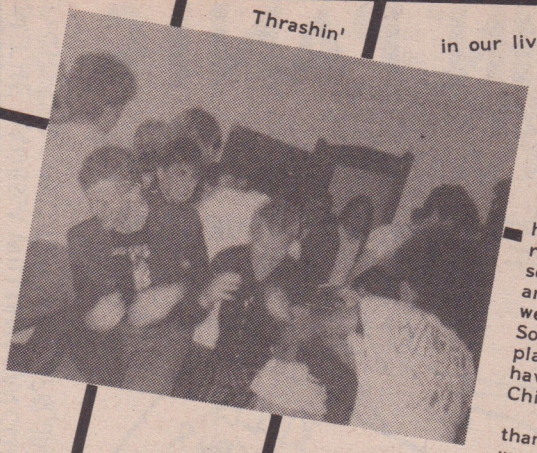
Thrashin' in our living room to DR KNOW



CHAMPAIGN-URBANA-Greetings from the home of the University of Illinois, one of the largest fraternity/sorority systems in the U.S., and a small but growing punk scene. There are about 30-40 punks who regularly go to shows but I know there are more out there. We've had a lot of great shows since the beginning of school in August. The highlight of the semester were M.I.A. and CRUCIFUCKS. DR KNOW played in our living room with NIL 8, a great thrash band from Springfield, Illinois. The most recent show was a "Midwest Hardcore Festival" with MORAL DISGUST (Wisconsin), UNACCEPTED (Peoria, IL), PROUD YOUNG MEN (St. Louis), and CRUCIFUCKS (Michigan). MORAL DISGUST was especially good.

Champaign-Urbana has only 1 local band, the BREEDERS, that comes close to being hardcore, but they play just a few thrsdhy songs. The majority of their stuff is slower and very diverse. There are a few bands forming and one of them is playing their first gig in a suburb of Chicago with that city's DEAD FINK. If anybody is interested in forming a band, get in touch with us and we'll try to get you in touch with each other.

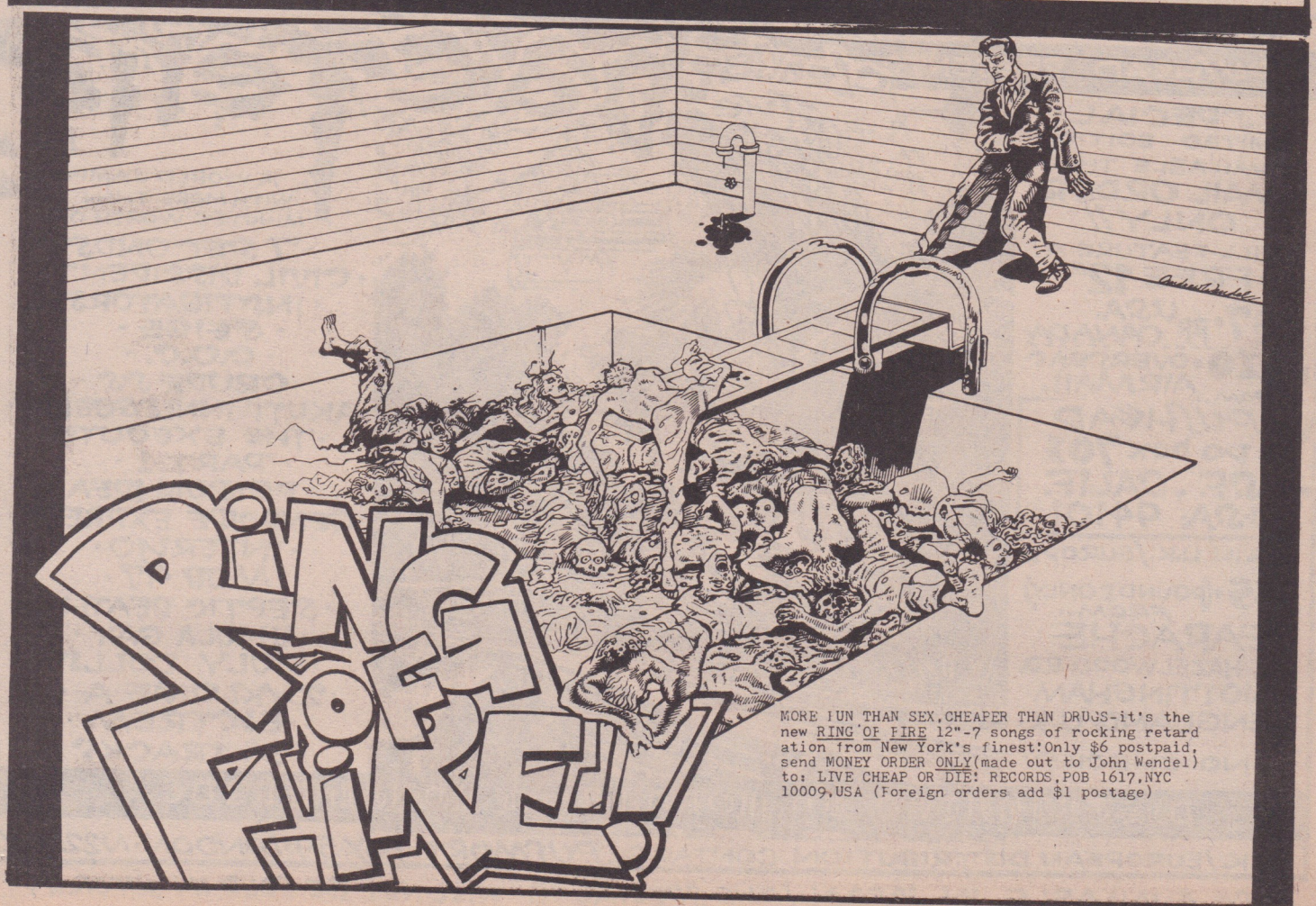
Dave Holtgrave singing w/VERBAL ABUSE

The only zines are ours, Poultry Sports, and Awtistik Chainsaw (which is more a collection of poetry, drawings, etc). The next issue of P.S. will be out real soon.

There are no clubs that will have hardcore shows--they all take place in rented halls or houses. We've started a sort of B.Y.O. to raise money for shows, and since we're a University organization, we can have shows in University buildings. So, if any band is touring and wants to play, get in touch with us. We'd love to have you. We're only 2½ hours from Chicago.

Before we end this, we'd like to thank Dave Holtgrave, because without him we never could have had any shows. He's set them all up and put out money for the halls and bands, as well as given them a place to stay. He's also started his own band, DEAD RELATIVES. He's put forth a tremendous amount of time and effort to keep the scene alive, and we want him to know that he's grwatly appreciated. Thanx a lot Dave! We'd also like to thank everyone who's helped us with shows and all the people who've cared enough to come and support them. And special thanks to the bands, especially M.I.A. and CRUCIFUCKS.

That's all for now. Write us.
Lorie & Elayne/ 805 W. California/ Urbana IL 61801/ (217)367-3444.



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Boston

How-do gang. The shows continue to happen mainly at the Paradise, but stories abound about future gigs, they're being precarious at this point. Hope not. Crowd turnout hasn't been a problem. The place was packed (500 +) for the farewell show by JERRYS KIDS, who just about tore the place down. SSD's Springa made an appearance at the start of their set, proclaiming that hardcore in Boston was dead, and that, "we started it and we end it here." Well, maybe hardcore's over for SSD and other local luminaries, but it's not dead. Springa also guested on vocals with JK's to do "How Much Art." The new GANG GREEN made their all-ages debut at the same gig, with Chris concentrating more on vocals than guitar, a pity since that was the integral part of the old GANG GREEN's sound. I think the new band pales in comparison to the old one. The show had some bouncer- instigated confrontations, but justice prevailed in the end, and the guilty parties were fired.

DYS' new vinyl should be out around now and it's going to take a lot of people by surprise, sounding nothing like its predecessor, Brotherhood. THE PROLETARIAT have a double album coming out, presumably on Homestead Records, who have also released a new 12" by local garage punks THE DOGMATICS. THE PROLES have found a new drummer, but since the recording, vocalist Rick Brown has left the band. No word on a replacement. New vinyl is also expected soon from THE NOT, STATE OF THE UNION, CANCEROUS GROWTH and more from SSD and the FU's. SIEGE have a new 3-song tape I've yet to hear, and a track on Pushead's "Bacteria" compilation. PSYCHO have been signed by Unclean Records. They'll have a track, "No Way," on an upcoming 7" compilation, plus a 4-song 7" released shortly thereafter. An album and tour is planned next summer. SORRY are dong a short east coast jaunt, playing some dates with THE MINUTEMENT. Taang should have stuff by LAST RIGHTS/NEGATIVE FX (a joint release) and LAST STAND out real soon.

As Victor from THE EDGE noted last time, CAPTURE THE FLAG are an excellent new local band, who I had a chance to see recently, with a potent early CLASH/JAM sound. Definitely a band to watch. A few new bands have popped up or are in the formative stages: INSTANT HAPPINESS, with Steve Davis (ex-KSK), BAD RISK, STOP CALLING ME FRANK and FIRST STRIKE (with Jed from Smash, Mike from xXx and Leslie, ex-NOONDAY UNDERGROUND). PTL KLUB is another name I've seen, but I haven't heard much else yet.

STRANGLEHOLD, together over 2 years, are breaking up. THE MOVING TARGETS' reunion hinted at a few months back is for real. They've started gigging again and have a demo tape in the can, and are talking with Homestead about a possible release.

Radiobeat, the recording studio that produced many memorable recordings (most of the early Boston hardcore, SORRY, PROLETARIAT, the list is endless. . .) has folded. The lease for their space was up and the building's new owners were demanding nearly twice the rent, so they decided to cease operations. Radiobeat will definitely be missed.

That's about all for now. Suburban Voice #13 is available for $1.25, postpaid, from the address below if yer interested. Happy New Year folks!

Al Quint/ 13 Portland St., #7/ Lynn, MA 01902

Dear MRR:

This letter is more of a warning than a letter. What I am warning the readers of MRR and hardcore punks in general about is the recent despicable actions of David "Springa" Springs of the now Heavy Metal rock band SSD. At a recent show (12/15/84), Springs came onto the Paradise stage and proceeded to tell the audience how hardcore is dead because he (and his pals) had started it all and now it's over cause SSD has changed and JERRYS KIDS have broken up. (You might note he came on just before JERRYS KIDS' final gig). He also stated hardcore's dead cause you have to fit into a certain image. I wonder if he remembers that in 1981-82 you had to be "Boston Crew" or else. If his actions weren't the most hypocritical, egotistical, bullshit I've ever heard, then what is? What this all leads to is, if SSD carry this kind of attitude then what is the point of buying their product and for that matter, seeing them live? Why should kids looking for a good time or a sincere message for that matter, be supportive of this manipulative rock'n'roll scam? As if things in Boston aren't bad enough, another prominent former X-core band, DYS have followed a similar route. They now boast of their "new" power metal sound. On their forthcoming LP they even have a ballad!! Also beware of another potential fraud coming out of Boston--there is an imitation GANGREEN playing around. What I mean by imitation is only Chris Doherty remains from the original line-up. This new GANGREEN does half a set of covers such as AC/DC's "Whole Lotta Rosie". I hope that this letter doesn't shatter your image of Boston's hardcore scene. For bands such as PSYCHO, CANCEROUS GROWTH, SIEGE and some newer bands are still true to the hardcore scene. So I urge you to think before you buy the next SSD, DYS, GANGREEN record you see. Cause an awful lot of you will be disappointed.

Andy T /Suburban Voice fanzine

NH Scene Report

I guess by now you know we don't fit into any of your scene reports or we're just plain rejected Well, I'm sick of it, so i'm going to write my own scene report myself. We'll call it the GG Obscene Report.

In the past 6 years (started in 1978), I've been through 56 band members, put out who knows how many records, been kicked out of every club we've practically played at, and been slandered by press and scenemakers everywhere. But the more shit I go through, the more I'll dish out. Anyway, I've got a new band together now that can put up with me, and we plan on touring soon. I'm also still playing with the SCUMFUCS so actually, I've got two bands. We're out to get revenge and to show everyone that GG Allin will never go away. I'll haunt you forever. We'll be playing songs from all our records but concentrating more on the SCUMFUCS stuff. This will be our most primitive and outgoing yet. We have a new 45 coming out in Sweden called "Livin' Like an Animal" and "Live Fast, Die Fast," on Black & Blue Records, and our "GG Allin and the Scumfucs" LP is still available. So the mayhem will live on with our tasteless animal noise and if people don't like it, it's tuff fuckin shit.

GG Allin P.O. BOX 2430 SANTA CLARA, CA 95055
639 BROADWAY BOX 902 NY, NY 10012
P.O. BOX 54 HOOKSETT, NH 03106
BOOKING & INFORMATION

DOCTRINE OF MAYHEM!
GG Allin
Anger, death, violence, hatred, destruction, adventure, oral sex, savage, disgusting animalism. You might not see these guys in the same club more than once. After repeated warnings to calm down go ignored, they are shut off and thrown out; often by police and sometimes arrested as in Lowell, MA for obscenity, disorderly conduct and inciting a riot, or in Salisbury for destruction and obscene gestures. But they refuse to compromise on anything. They will come out and attack and they will say and do exactly as they want. GG believes in no rules; he's banned most everywhere. GG is a wildman who knows no boundaries. He seems to thrive on pain, verbal and physical abuse. Nothing bothers him (if it does, you wouldn't know it). On stage he doesn't stand still for a minute; from the most useless convulsions, to crawling, jumping, diving, swinging, spitting at the crowd, self-inflicting his body with wounds, breaking and knocking things over that get in his way, and an occasional fight with the audience. You can always expect the unexpected

Western Mass- Yeah! Alive and squirming in Western Mass. This will be the first scene report from here in months, hopefully the first of many. What happened? Well, lots of things, first of all, our pillar of strength and supplier of vision, Max Volume, left for the more peaceful world of anonymity. He's in Boston in a psychadelic stupor - come back Max, Love all. Then a lot of bands broke up, such as ALL WHITE JURY, BLACK CHRISTMAS, GREY MATTER, DA STUPIDS and DEEP WOUND. Halls were getting harder and harder to come by - the Greenfield Grange was just too far away to get to and not worth the losses, the Pulaski Club was lost when a glass door got broken and Easthampton H.S. was lost to us forever when kids wouldn't stop slamming to 7SECONDS. A lot of the above happened about a year ago and has been downhill since then. But enough of the past.

Bands around now are: OUTPATIENTS with Vis (guitar and vocals), Scott (bass and backing vocals), and Mike (drums, faces and screams). Yes, that ultratight and awesome trio are still with us, playing faster and better than ever before. They will have material on Flipside II Compilation. NO PRESERVATIVES are metal influenced and do a great cover of BLACK SABBATH's "Paranoid" - present lineup is Eric on vocals (ex BLACK CHRISTMAS), andy on guitar (ex GREY MATTER) and Bernie on bass. Their drummer just left due to artistic differences, so Eric is going to drums and Les will be singing. DINOSAUR is at the moment a trio with J on guitar and Lou on bass. Both are ex members of DEEP WOUND, and Pat on drums (ex ALL WHITE JURY). Strong country and punk influences. Lou and J sing but they could use a vocalist, though J is getting better. They are very good otherwise. DON'T ASK are a new band from U. Mass/ Amherst. Rob "polecat" on vocals, Geoff on bass, Matt on guitar, and Bob on drums. They range from thrash to a JOY DIVISION cover but do mostly originals. Good lyrics too. PAJAMA SLAVE DANCERS (PSD) are loads of laughs and unpredictable. Variety is their middle name. They have a new line up, Jim - bass, Steve - guitar, and Jon - drums, remain from the old line- up, but they have added Dave (a different one) on vocals, Dax Rexford on either guitar or keyboards and sometimes Chris, son of Dada, on sax. The MUNDELLOS are fast, screaming punk and they do a great metal parody. Scott Blood (ex DA STUPIDS) on bass, Les on guitar (not from NO PRESERVATIVES) and Frank on drums. SCREAM CHEESE are similar to PSD, meaning indescribable. They do a rather

NO PRESERVATIVES

Photos by Lisa Putignano

DA STUPIDS

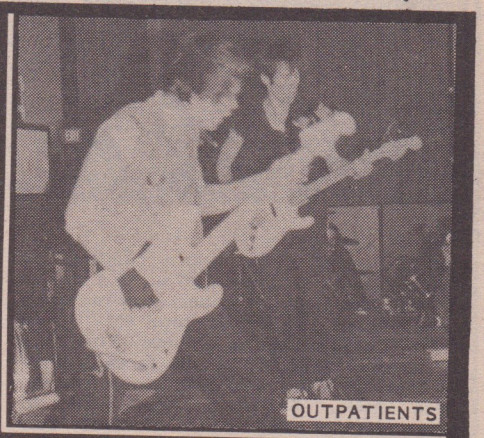
irritating cover of "You Need Me" by the HONEY BEES (Ginger, Mary Ann, and Mrs. Howell of Gilligan's Island). I never liked the HONEY BEES version, but at least SCREAM CHEESE was funnier. Dax Rexford is in this band and I don't remember the others.

SUBURBAN HEADSWAPPERS, I hear are funny, but unfortunately I've missed them. Hopefully more about them next time. POP-TARTS, myth or reality? Meridith - guitar and vocals, Mary - bass (ha,ha), Katie - drums. Sudafed, their womanager, says, "They're like a philosophy, a way of life." 8th ROUTE ARMY- CLASH, DURAN DURAN - power schlock pop - boring. If I missed any bands, you weren't blown off, I just didn't know about you - call Terry or Brian (#'s below) and tell them about yourselves and when you'll be playing.

Radio stations - Basic rule of thumb - the higher the wattage, the less punk and alternative music played. Small stations WSYL and WZZZ play mostly hardcore and alternative music. Both stations do have shit too, but what can you expect. Official stations like WMUA (U. Mass), WOZQ (Smith) and WAMH (Amherst) play a lot of typical college alternative music. We won't even talk about commercial radio.

Fanzines: Death Imagery #1 is out; a horror/punk zine just about all done by M.D.R. It has 20 pages for 75¢, very impressive start. M.D.R./ 107E McNamara/ U. Mass/ Amherst, MA 01003. Savvy #3 is out. 12 pages for 50¢. It comes with a S.A.S.E. included included so more people will contribute. Editors are Carrot, Vicky, Amy and Cath. Ok zine, lots of spirit, though the reviews could be a bit more specific. Savvy Fanzine/ P.O. Box 325/ Florence, MA 01060. Worth Mentioning is soon to be revived by Brian. This zine

DON'T ASK


OUTPATIENTS

was the 2nd best in the valley. I have high hopes for Worth Mentioning's reincarnation. Worth Mentioning/ 24 Pine Brook Dr./ Easthampton, MA 01027. Please write to any or all of the zines, all need contributions. Send scene reports, reviews, articles, pictures of your kid brother.

Kicked out of 7 SECONDS show at Easthampton H.S.

Halls: At the moment, non existent, but Terry and I are trying like crazy to rent or lease something permanent. We will have a place soon if it kills us, so touring bands please call Terry at (413) 546-6475 after Jan. 27, or Brian at (413)527-6177 before then. W. Mass. is a good stopover before or after Boston - just two hours away. We are clean, friendly, and we'll put you up and give you a hot meal, so do play here.

Our biggest problem in Western Mass. seems to be a lack of communication between students and the residents on different areas, so anyone in the area that wants to be informed, write to one of the people listed below and we will try to work together and get something going. We want this to become a strong scene that won't disappear during the summer.

Music in general is getting as bad as it was before '76 and the legit places only let boring crap bands play, so we have to get organized. We also want an alternative to the bullshit happening in Boston (Dave Spring of SSD fuck you and your band - if you want to play boring wimp rock and tour with JOURNEY, ok, but leave us out of it. Don't bother playing punk shows. If you think hardcore is dead, then stay away from our rotting corpse, we still like it, you egotistical moron.) If anybody wants to write to any of us please do! I don't have an apartment at the moment, so write to me care of Brian or Terry - Bye, Lisa Putignano & Terry McGovern. Brian/ 24 Pine Brook Dr./ Easthampton, MA 01027. Terry McGovern/ 247 Gorman Hall U. Mass/ Amherst, MA 01003

New York City

I sport a mohawk and am called "Donny the Punk", but the people who hang out with me are as likely to be skins as not. SHAM 69 is my all-time favorite punk band and I like oi music, so I have a lot in common with the skins. I did 2 years as an enlisted man in the U.S. Navy. After an incident in a Veteran's Administration hospital emergency room, I was sold up the river by a court-appointed lawyer because of my poverty, and became a prisoner of the United States for 4 years since I was in jail on an LSD charge in 1977-- all of this is to say that I'm not politically, I have been a radical anarchist prejudiced for or against any faction of the NYHC scene, a rare position to be in, it seems. Punk is my lifeblood and my identity; if I have any pet cause to push, it is unity in diversity; and building the scene rather than tearing it down.

In general, from the perspective of someone who was part of punk in the 70's, it seems to me that punk is in many ways stronger today than it has ever been. Amazing as it is, when you consider the emormous turnover rate, and the awesome task of educating successive waves of newcomers to the basic values of punk--a task made much harder by the distortions of the mass media, but facilitated by the proliferation of punkzines (well over 300 punkzines in the USA alone now)--I find that punk is basically still true to its original values. Politically, it has become a lot more conscious on this side of the Atlantic; its underground network is firmly established, and it continues to influence the wider world of rock & roll. Wonder of wonders, gig prices have even dropped!

In certain ways, however, CB's is less free than it used to be: the bands are more predictable, less shocking, less adventurous. There seems to be more conformist peer pressure (relatively speaking), less wildness. This is most noticeable in areas like nudity, sex, and such untamed acts as pissing on the audience. Perhaps the strong body contact of slam dancing and stage diving has something to do with it. But I detect this difference also in other areas, both musically and behaviorally. So far it is a minor difference, and the next generation of bands may turn out to be wilder, but it is there and that is a definite loss.

In late November, 1983, I was transferred to a federal halfway house a block and a half from CBGB's and was able to rejoin the scene physically. Between then and Dec. 16, 1984 (as this is written), I have personally attended a total of 81 punk gigs in NYC or just across the river in Hoboken, NJ. That's about 1½ shows per week, which would be the envy of most punx and should put to rest any notions that NY punk is either dead or dying.

Punk as a subculture has always placed a very strong emphasis on communication. All the more remarkable, then, is the communication breakdown between the NY punk scene and our fellow punx on the West Coast, 3000 miles away. I'm not going to try to explain this breakdown, or point fingers of guilt, but the fact that it has occurred has led to a lot of bad feeling and energy spent tearing down the punk movement rather than building it up. Not to mention that NY's reputation in the punk press some time ago left behind the last threads of contact with reality and assumed its own trajectory into the lands of fantasy, fear and fanaticism.

New York is a special place. This year we are celebrating the tenth anniversary of punk rock. And almost every Sunday afternoon punx assemble at CBGB's on the Bowery and listen to bands play from the stage where once the RAMONES and PATTI SMITH and others played to a handful of fans. Their fans made the crucial transformation from a cult to a subculture, and punk rock was born as a musical lifestyle.

Ten years later, CB's is still the focus of the scene, the one reliable club in the constant flux of New York. In a sense it is a shrine, a holy temple of punk. Gone is punk from the other great clubs of the 70's, but at CB's the creative torch still blazes.

If NY is no longer the leader of the American punk scene, it is still a vital center and a fountain of creative energy. If for no other reason than this, it is imperative that communications be restored.

I am going to try to describe the NY scene as I know it. Since this is a hot seat, let me introduce myself: I first got involved with the punk scene at CBGB's in 1977, and joined the staff of Punk Magazine (the first regular punkzine) in 1978. In early 1980 Uncle Sam sent me to prison, so I missed the period of the emergence of hardcore as the dominant sub-genre within punk. I kept in touch via the zines as well as I could, and facilitated a project called the "Punk & Politics Roundtable"-- which is a vehicle for dialog on a very wide range of issues, from government to personal politix and the internal politix of the punk subculture, and has no "line" of its own-- as a way of contributing to the scene while locked up.

That brings up a major issue: violence. In all these gigs, I have never seen a fight in a club that was not broken up by the community in short order. That's the good news. Outbreaks of fighting, however, have been a common feature at shows, and there have been serious fights in the areas right outside the venues.

As I write this, the renowned Jimmy Gestapo, lead singer of MURPHY'S LAW, is suspended from attendance at CBGB's for fighting. This action does not seem to have raised much protest. Jimmy seems to be taking it in good grace and will no doubt be allowed back in the future. MURPHY'S LAW is the band that was on the stage when I walked into CBGB's right out of prison, and Jimmy Gestapo personally gave me a welcome such as any returning POW might envy. So, I am prejudiced towards Jimmy. When a V.I.P. at CB's got a broken finger, however, Jimmy had to go.

The peak of the club fighting seems to me to have been the August 8 show at the rented Cuano Center, with BATTALION OF SAINTS headlining the bill. The tension there was very high, and I personally got knocked down by a non-punk stranger, out of the blue so to speak. Since then, the incidence of fighting has declined.

For the record, I have never seen any real evidence of a serious National Front, Nazi, or Fascist presence in NY punk. There is a strong minority of punx (and to me skins are still punx) which have nationalist feelings. However, to love America does not necessarily mean to love its government or even its social system, and since punx are encouraged to THINK for themselves, this difference is being perceived. It is hard to live in the urban jungle called the Lower East Side, where many punx are congregated and people think in terms of "what gang is he with?", without realizing that the poor get shafted from the word go.

CBGB and OMFUG
315 Bowery (at Bleecker) (212)982-4052
HARDCORE HALLOWEEN $6
Reagan Youth
Cause for Alarm
Murphy's Law · Ultra Violence
Psycho · Mammouth
Never More · Sacrilege

New York is still basically city punk, not suburban; though the suburban element is welcome and creative and an important part of the scene, most of the regulars at the gigs are kids and young adults who live with the constant hassles of life in Babylon-on-the-Subways.

The Lower East Side has enough punx around so that on any given night in good weather you can go out and find punx hanging around. The Men's Shelf for the homeless is a very visible presence a block from CB's, which itself is built within a flophouse. NY punx live with the rejected people of America. It is also an occassionally violent area, and that necessarily has its effects on the people who live there.

I am, however, writing this report with my right arm in a sling and various facial injuries, having attacked by a skinhead named Steve, whom I did not even know, but who said he was doing it on behalf of another skin, whom he claimed was his brother, rich. Rich has ripped off my apartment, so I have a beef with him, but had nothing against Steve. This happened Dec. 16, right outside CB's. There was a long fight which a large crowd of punx did nothing to stop, until I went down and Rich started kicking me. Jimmy Gestapo gave me first aid, but I spent the night at a VA hospital. So I can hardly say that violence is not a problem in NY.

I think part of the problem is the New Yorker's legendary reluctance to get involved. But if the punk scene is to live and thrive, the punx will have to take responsibility for what goes on in our community. And this applies in particular to the natural leaders, who have been largely evading it. We have been very fortunate in not having cops hassle our shows, but hospitalizations are recorded by the boys in blue.

As I've been writing this, I've also been listening to SHAM 69 and RAMONEs' tapes with a skinhead friend. Most of the skins have been quite vocal in denouncing this shit, but so far nobody has taken responsibility enough to end it, except in the sacred precincts of the club itself.

The skins have a bad press, so to speak, and the chief reason for that seems to be the tendency to ascribe the actions of any skin to all skins. The truth, however, is not so uniform. Ask 2 skins what skin is all about and you'll probably get 3 answers. Skins are not all alike, and there is not even a glimmer of such an entity as a skinhead ideology. And the NY skins are tired of everybody looking at them through English spectacles.

In recent months there has been more unity demonstrated than was the case in the summer. Any schismatic tendencies which may have existed then (which is debateable) have receded since then. the Eastern Front benefit for the squat on 9th st, which is mostly skins, was most noticeable for the large turnout of punx and for the mixture of bands on the bill. For those who think skins are necessarily racist or right wing, consider that the benefit included an all-black reggae band, a racially integrated band, and was headed up by CAUSE FOR ALARM, which is politically rad.

Besides CBGB's, as of mid-December there are regular hardcore shows on Fridays at Coventry's in Queens, and shows are also going on at the New Negril Club on W 43rd St. Two large new wave discos, the Ritz and Danceteria, have been opened up to hardcore and other punk bands (huzzahs to the BUTTHOLE SURFERS for bringing punk to a lot of places it had never been before, or not in a long time). The Rock Hotel is rumored every week to be on the verge of reopening somewhere or other (usually other), a repitition of a prophecy which some among us believe in with religious faith, and others regard with secular scepticism. I suppose if the RH ever does open its doors again, the faithful will greet it much as devout catholics might greet an appearance of the Virgin. Also, the search goes on for new punk-run clubs, with most of the attention apparently directed towards Brooklyn. Who can rest until a replacement is found for A7? Scout ships go where no punk has ever gone before...And Maxwell's in Hoboken, NJ has occassional punk gigs.

"Repo Man" is in its 24th straight week at the 8th St Cinema, and is also to be found as a midnite show at the Waverly. A film definitely worthy of such a long stay, by the way.

New York used to have a punk art scene, a punk film scene, and even punk comedians, but today only punk video seems to have any conscious punk identity, and that seems to be debateable. Low profile, in any case. We are the poorer today.

Donny the Punk/ 233 E 3rd St #1C/ NY NY 10009/ (212)982-3075

The zine scene is anemic, which is surprising, or is outside CBGB's so I don't see it. Guillotine just came out again with #8, but was sold out before I got to Wendy. The only other NYC punkzine I have regularly seen is Worthless ("Costs Nothing and Woth Less!"). Hat's off to Joe Britz for the latter zine, which has much too low a print run, alas. Beg Joe for more (hey, it's free) by writing to 6711 Fort Hamilton Parkway/ Brooklyn NY 11219. For Guillotine, write to Wendy Eager at 37-21 80th St #6H/ Jackson Hgts, NY 11372 (that's in Queens), and sens $1 (more copies being printed).

New Jersey independent stations continue to provide punk radio, with Pat Duncan's Thursday nite on WFMU show from 6-9PM being the main one. Paul Cavanaugh lost his twice weekly afternoon slot (he's now working) and is on in the wee hours of Tuesday. WFDU carries punk and commercial WLIR does occassional punk 'classics, giving them Long Island exposure (note: Brooklyn and Queens are on Long Island). And WNYU has a mixed metal and hardcore show called "Hellhole", trying to promote a fusion of the two but not exactly carrying the masses by storm.

You thought I'd never get around to bands, huh?

New York's own RAMONES have been touring as usual, but played in Queens before they left and will play the Ritz after Xmas. the band that founded punk rock is emphasizing punk more these days than KRAUT, whose second LP debuted with a massive, glittery party at the Ritz, complete with press kits and public relations person. The onetime great KRAUT's official press release quotes bassist Don Cowan as saying of punk, "It's time to move on...We will always have our roots in punk, and I guess to a certain audience (read: MTV) we will always sound punk, but we want to expand on what we've done, to develop our own music." The handout goes on to describe the band as reaching out to "heavy metal headbangers" and "New Music dancers". "More than just the mohawk crowd" is the way the PR puts it. When they played at NYU recently with a heavy metal band, the turnout was dismal and the mostly-punk audience was unenthusiastic.

KRAUT's easing away from the punk scene and the demise of HEART ATTACK leaves AGNOSTIC FRONT as the leading NYHC band, by which I mean bands that are a part of the CBGB's scene. Since an AF interview is elsewhere in this issue, I'll pass over them lightly here. They are recording a second album to follow their excellent debut LP.

Other bands which are part of the scene and are drawing a lot of attention are CAUSE FOR ALARM, MURPHY'S LAW, ADRENALIN O.D. (frequently in from NJ), the PSYCHOS, ULTRAVIOLENCE, and lately also the CRO- MAGS. The FALSE PROPHETS, who aren't seen much these days, have finished an album and are looking for a label. MURPHY'S LAW is recording an LP on Spliff Records and will be going on tour in the U.S. and Canada in the spring or summer. MURPHY'S LAW is NY punk's "fun band", and they are looking for venues: if you miss them it's your loss. CRO-MAGS, a skinhead band that has gotten better every time I've heard them, are recording an EP due out in a couple of months.

Kenny from URBAN WASTE goes to bass for ULTRAVIOLENCE, which is supposed to have an LP out at the end of January on the Northwestern label. And Jesse Malin of the late HEART ATTACK is putting together a new band and looking for a guitarist; he has Ken on bass and Jeff on drums.

Behind these leaders there are many more bands, and the creative springs continually bubble over with new ones, always a good sign of health in a scene. The CBGB management is working on some special projects we'll be hearing more about soon; bands tell me they are putting together a new "live at CB's" anthology of current New York punk (the last one was put out in 1976 and is now a collector's item).

New york City has contributed an outstanding line of talented punk bands to the national and international scene, and shows every sign of continuing this creative outpouring. There are some danger signs, to be sure, but the scene is strong and will, I think and hope, not only endure but prosper.

Late note: Billy Psycho was shot on Christmas Eve, in both knees. The perpetrator was not a member of the punk scene. At the moment, Billy is still hospitalized. Also, Rock Hotel did re-open, on New Year's Eve!

AGNOSTIC FRONT

Roger Miret-vocals Rob Kabula-bass Vinnie Stigma-guitar

The following interview took place by mail, which is a very awkward way of doing it. The first round of questions were asked by Dave Scott of ADRENALIN O.D., who wanted to do this feature. I received those questions and answers, and then mailed back a second round of more intensive questions, and received back their responses.

There is an implication here that MRR was "out to get" AGNOSTIC FRONT. Yes, we were out to get A.F., but in the sense of getting them to go beyond the sugar-coated answers of the first round, and get down to brass tacks. Undoubtedly, and by most accounts, A.F. are "nice guys". But there were some disturbing aspects to these nice guys' philosophies that needed some going- into in depth, and hopefully these admittedly tough questions will raise the answers. It's obvious that A.F. felt that they were being put up against a wall, but I think that the most popular band in the scene (a scene that has had much trauma) in the biggest city in the world (I believe that most 'scenes' are not just reflected by their most popular band, but are somewhat shaped by said bands) should be able to deal with such tough questions, especially when they have the time to take them home, read and study them, and formulate answers while not directly 'under the gun'. This should be especially so, given their admittedly nationalistic outlook, and their controversial status. The questions weren't asked in 5- syllable words, but were put forward with little room for backing out. They were asked in specifics and detail because, especially through the mail, it would've been impossible to ask yet another round of questions if their initial meaning were misunderstood or evaded. Hopefully, this 2-tiered system will have sufficiently gotten to the heart of their outlook, and will make the skin scene in general, and the NY scene in particular, more understandable. Tim

Photos by Amy/Charuki

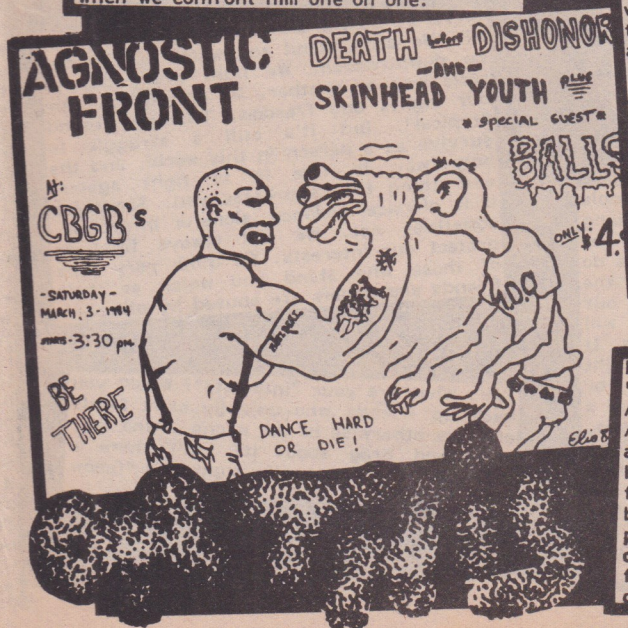
DAVE S: New York has been on the receiving end of a lot of criticism due to violence. Is it as bad as everyone thinks?
AF: New York, like any other scene has its share of violence, but for some reason or another, it has been greatly exaggerated. If it is being done, the damage is not caused by skins alone. You can't exclude punks, hardcores, or anyone else from any kind of violence. The fights that occasionally do break out, whether at shows or on the streets, are out of misunderstandings and conflicts of interest, not out of a "skinhead mentality". Maximum Rock'n'Roll claims that there is a National Front in New York. This is not true. There is no N.F. in NY, just a lot of rumors. Also, Angry, Young, Proud Skinheads was put out by someone who knows nothing about skinheads. It's only a joke, and a stupid one at that. It just shows a lot of naivity and close-mindedness. It is people like that that create the schism in our scene because they feel that they must secretly attack parts of the scene that they do not understand and do not participate in. Anyway, we have an idea of who pulled the prank, and the joke will be on him when we confront him one on one.

TIM: MRR has brought up the subject of skin- related violence because of the flood of letters we received from the NY area complaining about it. Many of these writers were so upset that they didn't want their names and addresses published, out of fear of retribution. We also brought it up because of similar developments in our scene, which we've witnessed firsthand. The acceptance, and indeed glorification of violence has grown in the scene, and mainly in the skin community. Your thinly veiled threat towards the publisher of A.Y.P.S. seems to confirm that tendency. Any comments?

AF: Since MRR are so biased and seemingly one-sided in believing that any action done by us is violent, you immediately see this as a physical threat. It seems that you turn our threat into what you want to hear or need to hear in order to conclude and supplement your ideal of skinheads. What we have planned is not violent, but much more detrimental, by proving Mr AYPS an incompetent fool. To bring physical harm to the author would only supply him proof of what he is trying to say. We are concerned with alerting this sad individual to what is really going on around him, replacing his paranoid misunderstandings and insecurities. Eventually, this will lead to his embarassment of his childish joke. Anyway (this having nothing to do with the initial threat), if Roger doesn't kick his ass in, Kabula might. There is the violence you needed so badly to prove. But remember--your preliminary accusation was premature, as we had not mentioned violence at that time.

the street and the lives of the people. We are trying, through our music, to bring people together so that we have the strength to change our lives and surroundings for the better.
TIM: What specifically do you like and not like about this country? Why is it that you must live on the streets in this "land of opportunity"? Why are there so many poor, and why are most of the poor, members of minority groups?

AF: What do we and do we not like about America? Well, we don't like hot dogs but we do like apple pie, and we can't afford to have Chevy's(OPEC has been quite dispicable lately). Many kids live on the streets by choice because they do not want to be part of the social slavery system. They do not want to be caught up in the trap of working long hard hours to pay ridiculously high rent for a rat-infested hole-in-the-wall. Spending all your time and energy towards a system you don't believe in. If you don't work, you won't get a place to live. If you don't have a place to live, you can't get a job. It is a vicious circle created by society so that you can barely survive by denying it or rebeling against it. Other kids are forced onto the street because of family problems. But problems like this arise when a person refuses to be something they are not, rebeling against ways set by someone else. In order to live what they believe (they cannot live this way under someone else's beliefs) they must go out on their own. Living on the streets in this "lanf of opportunity" (who ever said this was?) is basically our choice. It is an evolution of our dreams, what we believe or were taught that would make us happy materialistically has become spiritual-- the freedom to live our lives by our own rules (anarchy) and a profound closeness with who we are and the reality of what we are living. As for your "land of opportunity", this country should have been the land of freedom and opportunity, but the ideals behind our country have been perverted so that opportunity and the "American Dream" are only available to the selected few who can afford it.



DAVE S: Do you consider yourselves a "skin band"?
AF: We are a "unity" band, and we are American skinheads. We love our country and we will fight to the end for her. However, we are aware of our country's faults and problems, and that is what we believe in changing. We believe in alerting people to the reality that faces us daily, on the streets. Basically, we stay away from high-geared politics. We are more concerned with social politics, the ways of

DAVE S: Does fag-bashing really go on?
AF: Fag-bashing is a thing of the past. At one time, there was a small minority that indulged in violence against the helpless, either out of boredom or the need for power. It was not a major part of the bands or the scene. In fact, only a few people did it and it didn't last very long, only occasionally on and off. Of course the rumors flew and people were convinced that it was a major occupation.

AF: About the skinhead moshing the "MDC PUNK"? Well, you should love it. It goes along with everything you believe anyway. Ever hear of telling the people what they want to hear? Well, we're sure you loved that one. Only those who know the real truth know what it means (remember, we are AGNOSTIC FRONT). Besides, it was funny.

DAVE S: Why do you guys go through so many band members?
AF: For some reason, we get a lot of conflict of interests in the band. Adam and Ray, from the single, left the band to persue other things. Rob Kabula left for a while, but returned as our permanent bass player. Now we are having trouble finding a new drummer, due to the fact that Dave, who was with us for over a year, recently quit for personal reasons.

DAVE S: How many violent skins are there? AF: There are hundreds of violent people. Skins only make up a tiny amount. Their violence comes from anger. Most use it without physical harm and direct it without physical harm, and direct it in other manners. A very small handful are outright physically violent.

DAVE S: Your album is out now. Are you happy with it?
AF: We are really happy with the album. It came out great. There is also a tape of the album out, and both are being distributed through Rat Cage and Important Records. The price was originally set at $5, but record stores have been charging over that. A second pressing of the album is soon to be out.

DAVE S: You have songs about unity, who are trying to unite?
AF: AGNOSTIC FRONT believes in the unity of all concerned with the hardcore scene. We believe that the only way to change the wrongs in our lives, of society, and the oppression that seems to come from everywhere is through strength, and strength comes from the unity between those with similar beliefs and desires. We are living on the streets constantly having our individuality , our expressionism, and our beliefs attacked by politicians, police, Lower East Side gangs, drug dealers and gentrification that takes away our homes and hangouts. In order to survive as ourselves, without compromises, we must stand as one, united and strong!
TIM Y: When you call for "unity", what particular principles do you wish to see us all united behind? How does your call for unity jive with that poster depecting a skin moshing an "MDC punk"? And isn't it true that most of the NY skins who "live on the streets" do so by choice; that most come from middle class suburban homes? And doesn't that make their "fight for survival" a bit unnecessary and "romanticized", given that it's largely by choice?

DAVE S: People look up to you guys. Did you ever tell them that what they are doing is wrong?
AF: We don't preach or tell people what to do. We don't believe in pressuring people or brainwashing them into certain beliefs. What they do is caused by their own beliefs and attitudes. We don't believe in changing them to the point of manipulation. Most of the kids respect us. They listen to us and think about what we have to say. If they decide what we believe is right for themselves, then they will understand that violence within the scene will get us nowhere.
TIM: You claim to be willing to kill for your country, yet you aren't willing to "pressure" your followers by speaking out against violence and mindlessness done in association with you. Isn't killing someone a much worse pressure than making public statements?

DAVE S: Are you having problems with distribution?
AF: The record seems to be distributed very well, except for the fact that there is very little distribution out West and in Europe. This is unfortunate, as we have received a lot of requests for the album and the single (sold out) from overseas. Already, many places have sold out and a lot of kids have had a hard time of finding it. It also seems that it has not been promoted well enough. Many radio stations all over the country haven't received any copies. (for station copies, please write to AGNOSTIC FRONT/ c/o Vinnie Stigma/ 285 Mott St #B-15/ NY NY 10012).

AF: The principles we are uniting behind have to do with forming a force in order to protect ourselves and our interests. A group fighting for what they need as a whole (freedom, life...) is a lot more powerful than a lone individual who can be easily stepped on. Of course, not everyone has similar beliefs, but we believe that we all have a lot of ideas in common. We don't want to be oppressed by anyone (including parents, this is why many kids leave their suburban homes --and it doesn't matter where they are from), even though sometimes we must in order to survive, but we are trying to find a way that each of us can live out ideas so that we can get some kind of satisfaction from our lives and live in peace with ourselves. Our fight for survival, especially of those kids who left their homes, is not "a bit unnecessary". I would think that you would understand this, but since you have a home where you can live your beliefs, we guess that perhaps it is hard for you to imagine kids who are not even allowed to have beliefs of their own, only what they are told to believe. By leaving home they are fighting for survival in two ways: to fight for what they want from life, to carry out desires of the heart, and this is so hard because in our society this is looked down upon as a silly act of rebellion by those so conditioned that they can never understand or accept it. They do not only strive for mental and emotional survival, but physical, thus creating the problem of supporting ones but without ending up in the same trap they are trying to avoid.
TIM: My question was aimed at clarifying the difference between "voluntary" poverty and "voluntarily" living in the "jungle", and those who have no such choice.

DAVE S: What are some good New York bands?
AF: Well, first off, a good band to us must not only put on a great show with great music, but contribute to and support the scene by hanging out and keeping up with the kids. Some of our favorites are: BARBWIRE BABIES (they rule!), MURPHY'S LAW, L.F.A., DAMAGE, WARZONE, PSYCHOS, CRO-MAGS, etc. There are also a lot of bands coming from New Jersey that deserve a lot of credit: A.O.D., MENTAL ABUSE, DEATH BEFORE DISHONOR, BEDLAM, etc.

DAVE S: What are your influences?
AF: Our influences are our experiences in the streets of New York and other towns we play in, and our friends.

DAVE S: Do you believe in fighting?
AF: We don't stand and watch our friends be downtrodden. We fight every day in some way or another. We are fighting for our rights and freedom. This may sound "typical", but it's still a struggle to survive as a person in this world, and the only way to live is to fight against everything that supresses you. Sometimes it is physical violence, alone or in groups, sometimes not. We will always fight to protect our interests. We think very little of those who stand and watch as their friends and beliefs are abused by others.

AF: When we say we won't pressure people into anything, we don't believe in forcing ourselves on anyone because we will be changing their ideas to ours. What we do is discuss the problems sometimes to the people themselves and always through our music. If they think about it they will come to their own ideas and conclusions. It is not up to us to tell people what is right and wrong. It has to be their decision, or it will be false and insincere as part of a conditioning that we try to avoid. Besides, no one is pressuring us into killing anyone. If we do it, it is our own decision and we will be doing it out of preservation. We do make public statements; however, we do not press our statements so hard that it becomes a form of brainwashing.

TIM: What are your "interests"? Would you back up friends who unjustly start fights and are otherwise in the wrong...who fag-bash and brag about it? Isn't there a tendency to automatically support a "fellow skin", no matter what?

AF: You seem to think that we have rules and regulations that we must submit to. This is not true. We are trying to avoid these things as they are part of life we are denying. When we say that we will not see our friends be downtrodden, we do not mean that we will jump in and support friends who unjustly start fights or fag bash, etc. If we feel they are injust in the event, we break it up or even prevent it from getting to a point of any kind of destruction. I don't know why you believe that there is a tendency to automatically support a "fellow skin". Did this come about come out of your "Skinhead Handbook" or your copy of Angry Young Proud Skinheads? We support our friends out of love, whether they are skins or not. But if we believe they are doing wrong, we try to prevent it. We do voice our opinions and very often (you seem to think that pressuring and preaching are the only forms of communication, and sometimes it is, but it is also part of that that we have been trying to shed). It is not our tendency to follow anyone.

TIM: I've drawn my questions from seeing how the "fellow skin" thing works here. In S.F., there is definitely such a tendency.

believe that he is needed to run the country correctly. Actually, it means neither, and it is sad that you were so aroused at a mere joke. Have people become so overburdened with politics that they can't laugh and enjoy themselves anymore? Besides, we hear that you, Tim, wear Calvin Klein underwear. Isn't that supporting corporations and social conditioning of the average person? Well, we read it in a letter and we don't have to verify that to know it's true, right? (Sort of like you calling for verification after the damage had been done by the infamous "Halloween" letter).

We have already said that America is "the land of the free", and we realize that it has its opposites in beliefs.

Again you ask us to identify with political situations. The situation we identify with are our own, what we are living now. Don't bother asking us about politics. We won't answer them out of ignorance, but out of the feeling that it is not what AGNOSTIC FRONT is all about.

On Veteran's Day, we did play the National Anthem. We do not believe that commemorating those who died and suffered in supporting our country as wrong.

TIM: That is political. So is the cover of your record. You have opened the door for political questions. And, oh yeah, I do have a sense of humor. I thought AYPS was hilarious.

racist to protect themselves in the race wars. It's a way of survival. What we do have in common with our British counterparts is pride in ourselves, and in our country.

We do not believe in world peace or pacifism. However, we are anti-war, but if there is a war, we will fight because we need this country and we have to defend our right to remain a democracy. Most of the NY peace punks seperate themselves from the rest of the hardcore scene. We once hung out together, but now they refuse to speak to us and only see shows where "peace bands" are playing. They are the elitist, fascist hypocrites who will only give you the time of day if you listen to their lectures and peer pressure. They want world peace and unity, but can't even unite with others in our scene. But then again, there are exceptions. There is always good and bad of every kind. It even works the same way with some skins too.

TIM: Is the "snobbish" attitude of the "peace punks" towards skins the same as "fascism"? To us, fascism, besides being a political/economic system, can be equated with a ceratin mentality-- one which promotes, by word and deed, the physical and psychological intimidation or sujugation of others. By that definition, as well as fascism's historical appeal to emotionalism, the cult of youth and "strength", and nationalism, it seems to apply more to certain traits associated with the "skinhead" outlook and behavior. Again, that poster seems to indicate a "fascistic" solution for the treatment of people you don't agree with. I haven't seen any "peace punks" threatening or beating on anyone, have you? Please respond to all of this.

Also, many NY area people have witnessed Nazi-related paraphenalia, including someone who went inside a "skin squat" and saw lots of Nazi flags alongside American flags. Please explain.

Furthermore, you say racism is a "way of survival". Perhaps minorities have a genuine need to unite in this society, since they only form around 10% of the population, are at the bottom of the economic and social scale, and have no reason to believe that anything will change. But how does this justify "white pride", when whites have all the power and advantages, not to mention a history of initiating racial oppression (slavery, KKK, institutionalized racism, and support of racist regimes elsewhere, like South Africa)?

Perhaps "peace punks" have tried, and failed, to unite the scene through rhetoric. But it seems that "skinheads" have tried, and failed through intimidation. Isn't that far worse than the tactics "peace punks" have tried?

You also state that this is a "democracy" we live in. If so, how is it that only the very rich, or those who need the support (and control) of the rich can afford to run for office? Who do you think really runs the show? And isn't this "democracy" as much a sham as the Russian's "worker's paradise"?

DAVE S: Do you consider yourselves nationalists?

AF: If we must use that label, yes, we are nationalists. We love our country and will stand by her when others abandon her. America is the land of the free. However, we are not blind to the fact that it could be freer, that there are many problems with our country and its people, but that is what we sing about...that is what we are trying to change.

TIM: Isn't nationalism (the idea of the nation state as being the highest form of glory) one of the major ingredients of fascism? And aren't those who really "abandon her (U.S.)" the people who support her undemocratic policies without question? Speaking of which, do you actually agree with Reagan's chauvanistic foreign and unegalitarian domestic policies? If not, why do you have a "The Time Is Now: Reagan" bumper-sticker on your van? If America is "the land of the free", then why must you fight against "supression from every quarter"? As an oppressed person, do you identify more with the Nicaraguans trying to throw off the U.S. who is bullying them, or do you identify more with Casper Weinberger and George Schultz? Is it true that at a gig on Veteran's Day, you played the National Anthem?

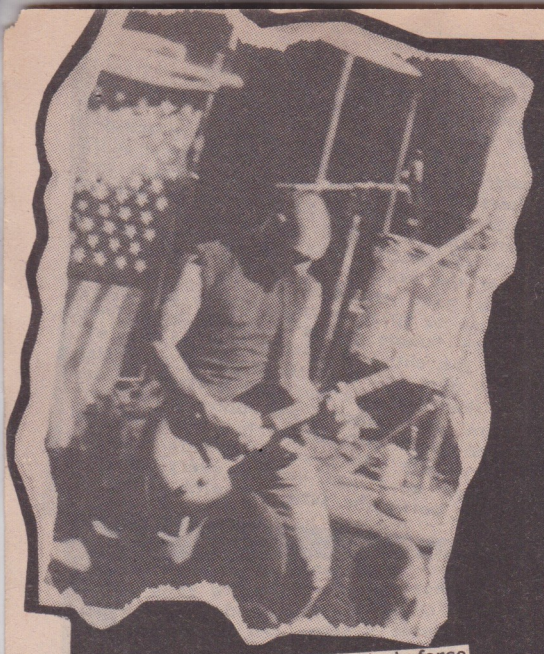
DAVE S: What do you think of fascism, Peace Punks, and the National Front?

AF: Fascism exists everywhere. It is the non- toleration of races, ideas, and beliefs of others in opposition to what you believe. Is is a dictatorship of the extreme Right. People say that skins are fascist, perhaps because they dislike peace punks. But peace punks look down upon, and slander skins. And society won't accept any of us. Who is fascist here? When it comes down to racism, we have no qualms about anyone who is a decent human being. Racism is bred by one's experiences with various races. In the Lower East Side of NY, there is a lot of conflict between races and types of people...especially with Puerto Ricans and their drug dealers. Life is constantly on edge with threats to our lives, our beliefs, our lifestyles. It's hard not to hold ill feelings towards certain races or groups, just as we hold ill feelings towards anyone or any group that tries to oppress us.

There is no National Front in NY. In England, it is a way of survival. Under conditions that only exist mildly here, there is sometimes a need for racism or race awareness in other areas of the world. In England, there are constant race wars between the whites, the blacks, and the pakistanis. They are all racist, but

AF: Nationalism is one of the ingredients of fascism, yet this is not so for us. Is it wrong that someone be proud of who they are and the country they live in. It seems that you don't believe that we should be this way. We are not proud of many of the things that our government has been responsible for through time, such as United Fruit in Guatemala, the Korean plane affair, parts of the Grenada events, El Salvador, Vietnem, etc. Because we will not abandon our country (our country is not the same as our government, as an entity) does not mean that we or anyone else supports her undemocratic policies without question. As for Reagan's policies, that is all depending on seperate individuals' befiefs. We will not go into this, as we are not a political band. Although we are concerned with this, it is not a major force in AGNOSTIC FRONT. As for the bumper sticker (are you spying on us?), the van came with the sticker on it already. It was from the 1980 election, before Reagan's policies were in effect. The sticker was changed to:"The Time is Now-Reagan Oi!". It could mean that it is time for Reagan to be aquitted, or it could mean that it is time for Reagan because we

AF: It is not the snobbish attitude that segregates our scene. It is the intolerance of beliefs that make both sides somewhat fascist (in the sense that fascism is the intolerance of another's beliefs). It is the preaching and unacceptance of each other that has become the fascist token in our scene. Violence does not always have to exist in fascism. Peace Punks are not violent, yet they refuse to associate with those (not only skinheads) who do not completely go along with their beliefs. If you like a "non-peace" band, you are unacceptable to them and will not be tolerated. Isn't this a form of fascism?



Because they do not use physical force does not mean that they are innocent (confrontation of beliefs is better than the rejection of beliefs done on both sides, and although many skins are open to punks for what they can offer, very few punks are interested in what skins have to offer (ideas, etc.). That art poster is a visual analysis, but in no way a fascistic threat. It was to be taken to heart, but lightly.

Those flags and swastikas were not ours, so why do you place the responsibility of another individual's beliefs upon us? Or do you expect us to brainwash those people into believing something else? We will help educate people, but what it comes down to is their personal decisions.

TIM: I was not placing responsibility on you, but was asking a question that you might be able to answer or clarify. You stated categorically that "there's no N.F. in N.Y." I find my follow-up question entirely appropriate, in light of your denial. You complain that you don't want to answer for, or be responsible for the whole skin scene (and that's fine), but you have gone out of your way to defend said scene, and not just yourselves.

AF: On to whether whites should be ashamed of themselves because of the white elite, which oppresses minorities. What about all of the lower class, virtually powerless whites? Are we supposed to be guilty of being white because of the crimes done by others of our race? Does that mean that blacks and hispanics should be ashamed of their races because statistically these minorities occupy most of our prison spaces?

MRR: The quest related to your statements about white power, and brought up the fact that there already is (and always has been, in the U.S.) white power.

AF: Peace punks have never tried to unite the scene by rhetoric. Their lectures were not meant to unite anything or anybody concerning individual beliefs, only to unite their own beliefs. And skins have not tried to accomplish anything through intimidation. How do you know what tactics were tried? There have been unity (punx and skins) shows and Skinheads (we are not being biased) seemed to have been able to accept both punk and skin bands, taking their ideas to heart, but of course not always agreeing ---while peace punks only supported the bands of "their beliefs", giving skin bands no chance or second thought, and without any threat of physical danger whatsoever, except what they might have conjured up in their own minds.

TIM: Again, based on my firsthand observations here, there is definitely an element of implicit threat and intimidation, never mind the execution of it, in the skin scene.

AF: When we talk about democracy, we should also include that it is impure and perverted...just as there is no existent communism, but a perversion of the original Marxist ideals (even in communist countries you find the wealthy in control). We use the word democracy as an idea that this country was based upon. Today, many of those ideas have been corrupted. We find more often that you are guilty before being proved innocent. This is to be a democracy, but still those with power (money or not) can manipulate and abuse you. Any ideal put into motion becomes distorted. When one becomes involved in leadership, they become involved in power play, and because of our capitalistic system, money comes to play a major factor in the power game. This is why you find the rich=the powerful, and the powerful=the rich, and those are the people who manipulate, twist, corrupt, and pervert what we try to keep a democracy. We hope that we are supporting democracy through us as a band, alerting people to the atrocities that might completely annihilate it. We do not believe in communism, socialism, or dictatorship. The people still are a major part of running our country. Unfortunately, they have been conditioned to accept what is put before them without question, and they go with the flow and follow the leaders. This is what must be changed.

DAVE S: NY's scene has changed a lot in the past few years. What do you think?

AF: Basically, the NY scene is really a mixture of Jersey, Staten Island, Long Island, and Connecticut. Mostly Jersey, they really make our scene. It seems to be constantly changing. We learn to live with and respect each other. We love our scene.

DAVE S: There seems to be a lot of scene rivalries: Boston and D.C. against NY. In fact, there was a bit of trouble at your show in Boston. What are your views on this?

AF: NY has nothing against any other scene. It doesn't matter where you are from; it's who you are that counts. On our trip to Boston, we found hostility waiting for us. New York provoked nothing. A lot of schism was blamed on AGNOSTIC FRONT and MURPHY'S LAW. Both bands went to great lengths to play at the loss of a few hundred dollars and the expense of sharing all our equipment. It's too bad that those kids couldn't appreciate it. When out-of-town bands come to NY, at least they are appreciated and respected for their efforts. AF hasn't played DC yet. We've had no problems because of people's beliefs that we are a violent, racist, skinhead band. We don't cause trouble at shows. We'd like to be able to play all the scenes. People should realize that we are working for the scenes, not against them. Don't let blind insinuations destroy everything.

TIM: Is it just mere coincidence that punks in Boston, Philly, and DC have ill will towards certain segments of the NY scene? Is it merely an uncalled-for "bad reputation" that precedes you, or haven't there been incidents at gigs when some NY bands (the "hardcore" NYHC bands) played out-of-town that might make this sentiment justified?

And if out-of-town bands are "appreciated and respected" when they play NY, how does that explain what happened to TOXIC REASONS when some skins "decided" that no one should dance and enjoy the gig because the band was "political"? And isn't that "decision" really what fascism is all about?

AF: There have been conflicts at shows, as there are anywhere, but thse conflicts are not purposeful or very common. The "bad reputation" has been enlarged because it has been backed by the media, gossip, sensationalism, and the need for people to make something into what it is not--to supply themselves with gossip and entertainment.

No one from AGNOSTIC FRONT was present at the TOXIC REASONS show. From trusted friends, we gathered that the following occured. Skinheads attended the show, as they support many bands from here and out-of-town. They were infuriated when TOXIC REASONS proceeded to play an anti-American song (If they despise the U.S. so much, then why are they here?). They followed up showing their disapproval by throwing beer cans at the band. The song "God Bless America" (satirical) had offended those who that day had been proudly enclad in "USA #1" t-shirts. They felt personally and unjustly put down as they heard part of the National Anthem turned anti-American. About their "decision" being fascist---isn't the "decision" that AGNOSTIC FRONT was to be unjustly accused of being violent fascists without any consultation until we were so notorious that we could not get out-of-town shows, and therefore those who promoted those ill feelings (without personally knowing the band) "decided" "that no one should dance and enjoy" our shows, fascists? Hopefully, this interview will change all that, and people will open their eyes to us as a band and not believe articles or rumors. But remember, we are AGNOSTIC FRONT, and since you did not bother even asking us what this meant to us, we will leave it to you to figure it out.

DAVE S: What are most of your songs about?

AF: Our songs are about everyday street life and experiences ("Victim in Pain"), the problems that face youth today ("Time Will Come"), and the struggles to survive in a world that tries to condemn us ("Blind Justice").

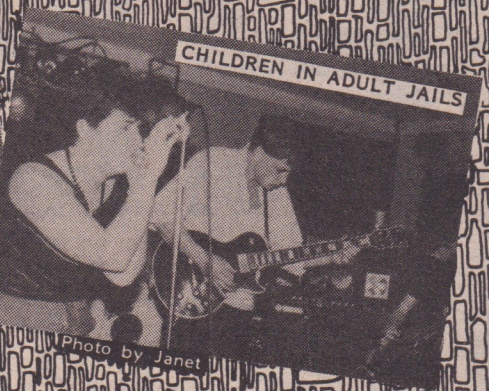
We'd like to thank those who support us, and plan to tour in early May. For bookings or info, write us at the address listed earlier in the article.

FASCIST ATTITUDES

WHY SHOULD YOU GO AROUND BASHING ONE ANOTHER
IF THEY LOOK OR THINK DIFFERENT, WHY LET IT BOTHER
EVERYONE'S GOT THEIR OWN STYLE, THEIR OWN THOUGHTS
DON'T LET IT BOTHER YOU, DON'T LET IT GET CAUGHT
YOUR FASCIST ATTITUDES - WE NEED THE LEAST
WITH A SCENE THAT'S FIGHTING FOR UNITY & PEACE
DON'T NEED MORE ANGER; NO MORE DANGER
DON'T NEED TO HATE, STOP BEFORE IT'S TOO LATE
LEARNING HOW TO RESPECT EACH OTHER IS A MUST
SO WHY START A WAR OF ANGER & DANGER AMONG US
IT'S TIME TO GROW OUT OF YOUR NAZI HYPOCRISM
WHEN YOU REALLY DON'T WANT PART OF A FUCKED UP SYSTEM

Greetings and Happy New Year from Joisey! I guess (and hope) that you all survived the controversial 1984 and are ready and willing for '85. In this year we hope to see the growth of the New Jersey Alternative Music Alliance, which is in the vein of a B.Y.O. These people are in search of a permanent venue, as well as many other assorted functions that will help our scene. NJ's scene seems to be growing and getting better all the time, there is really no trouble, and we don't have any bullshit going on at our shows.

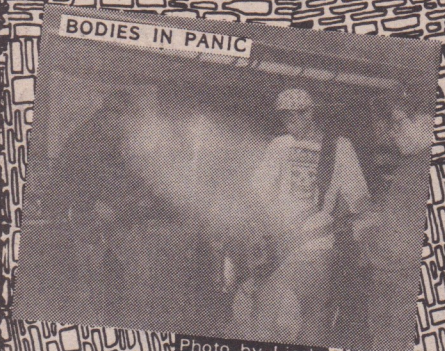
Lots of vinyl has been and will be coming out of NJ Along with the new releases of BODIES IN PANIC and CYANAMID, we have a great LP by T.M.A., and the future will bring vinyl from SAND IN THE FACE, CHILDREN IN ADULT JAILS, PLEASED YOUTH, MY THREE SONS, and the N.J. Compilation LP. The ADRENALIN O.D. album is now going into its second pressing and doing well. A.O.D. are planning to tour this summer from July 1 until mid-September and want to play in your town. If you have any info that can help, please send in to the Buy Our Records address (at end of article).



In the band department, SACRED DENIAL have a new drummer and are sounding great. All around swell drummer, vocalist, poet, whateverthefuck, Dave Scott has left PLEASED YOUTH and they are looking for a replacement. There are also rumors that the notorious N.J.F. are reforming with all original members intact!! More new bands will pop uo in the new year, I'm sure. I'll keep you informed.

Touring bands that want to play New Jersey, there are phone numbers and addresses in past issues of MRR. Keep in touch with us, and with that in mind....hope to hear from you. Until then...

Lenny Sblendorio/ Buy Our Records/ P.O. Box 363/ Vauxhall NJ 07088.



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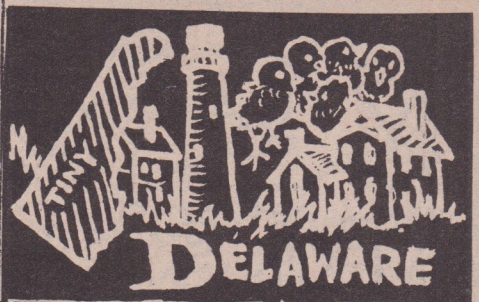


Greetings from the land of rolling suburbs, chemical dumpsites, andDuPont. I thought I would update the haps around here since the last time we graced these pages was back in MRR #7. Well, our best band ever, RUDE AWAKENING, called it quits earlier this year, but after a long period of total boredom, things are finally picking up. New bands in the area are AL ALBERT'S ARMY (a rather stupid and generic name) and SABATICAL FROGMEN. I play bass for A.A.A., but we're dormant right now because our vocalist is in Bosstown. We are basically a thrash band, but I don't know how to explain S.F.

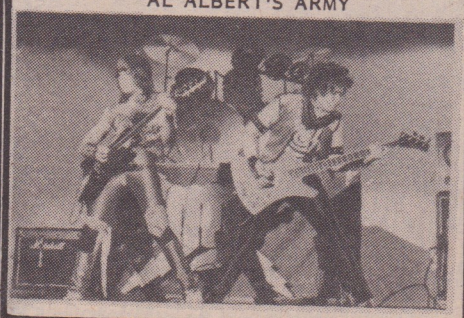
There have been 2 whole shows here this year ('84), the first with RUDE AWAKENING/ F.O.D./ SOCIAL SLUGS/ and McRAD, and the second with the DEAD MILKMEN and a spur-of-the-moment band consisting of 4 Delawareans. The first show was great, and many preppies came expecting to hear A FLOCK OF FUCKUPS or something, I gues because it was billed as "Punk Nite". At the second show, DEAD MILKMEN played 2 killer sets, despite the fact that someone stole the singer;s mic in the middle of a song, and some locals broke some car windows. If you ever get the chance to see the DEAD MILKMEN, do so, because they are fun as shit!

DEAD MILKMEN

Zines in the area are Spunk Skatezine, Skate For The C Of E, and a rag I'm working on called Human Head Transplant. I also air the MRR show on the local college station. Then there's Rick H's show on WMPH 91.7 on Sunday nites, but you can only get it down the block.

For more information, or contributions to my zine, please write:
Kurt Beers/ 103 Mulberry Rd/ Newark DE 19711.

AL ALBERT'S ARMY



There's a serious lack of shows in our scene. The reason for this is that the promoters have been losing money. We think it's because of the lack of flyers in surrounding areas (suburbs), cause this is where most punks here live. Sean Landers is planning to do some shows in the area. If you would like to play here (it's between Philly and Pittsburgh), then call Sean at (717)938-4428.

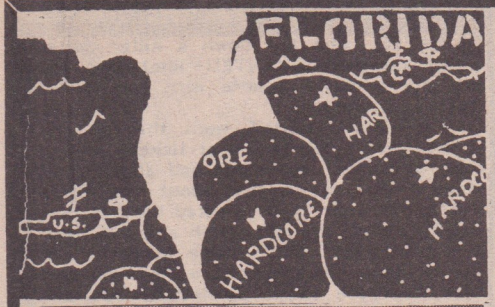
HARRISBURG-Welcome to the first scene report from here! We have a couple of good bands in the area. First, there's PUNKY BREWSTER, our band. We're influenced by SSD, SLAYER, and SAMHAIN, and have a tape out. Then there's PUNKTALLICA, who leans towards the sounds of METALLICA. The ROTTING DEAD is a semi-political thrash band, but haven't practiced much since their singer went off to college.

A.W.O.L.

A.W.O.L. has reformed, but with a new guitarist and name (but they haven't chosen it yet). WHOREHOUSE is ex-AWOL guitarist Bob's band, and C.F.U. are a skate band with joke lyrics. All, except for ROTTING DEAD, have formed in the last month or so.

The local zines are: The Break/ 131 Reaser Rd/ Camp Hill PA 17011 (75¢), Life Or Death Situation/ 9 King's Arms/ Mech, PA 17055 (50¢), Political Vomit/ RD 2, Box 2435/ Etters PA 17319 (75¢), Guide To Insanity/ 202 Lewisberry Rd/ New Cumberland PA 17070 (50¢).

Also, PUNKY BREWSTER's tape is available for $1 from The Break. Add $1 for postage. Also, Life Or Death Situation is looking for tapes for a compilation. Thanks, Chris and Dan of PUNKY BREWSTER.



Lots of shows, departures, and changes in Miami! Good luck to Denise who moved to L.A....Richard Shelter, the old manager at Flynn's, went on the road with CHARLIE PICKETT & THE EGGS, so this month has been heavy metal domination. There are some great shows coming through though. AMAZING GRACE, formerly D.B.D., opened for TSOL, and sounded great! Definitely South Florida's best band right now. D.A.M. played second, with an added guitar player, Glenn (their old singer). But , they have since broken up.

The following night, the annual B.P. Awards were held at Flynn's. Crushed beer cans were given to the CHANT, voted the best new band. Their R.E.M./VELVET UNDERGROUND sound could be heard that night, along with AMAZING GRACE's hardcore.

NOBODY'S HEROES opened for TALES OF TERROR and KRAUT, with a temporary drummer. Their early punk (CLASH, S.L.F.) sound is missed while their search for a new drummer continues.

Local guitarist Issac (ex-REACTIONS, US FURY'S) mentioned teaming up with drummer Joey and singer Elaine from CRANK, but are looking for a bass player.

A band that was around a few years ago (with 2 7" records to their credit) are supposedly regrouping....Two new bands that have played at parties lately are S.L.A. and PUBLIC DISTRACTION.

New Tropical Depression should be out by the time you read this. Sharon/ 12010 NW 13 Court/ Pembroke Pines, FL 33026/ (305)431-7536.

NOBODY'S HEROES

Photo by Marlene Ross

CHANT

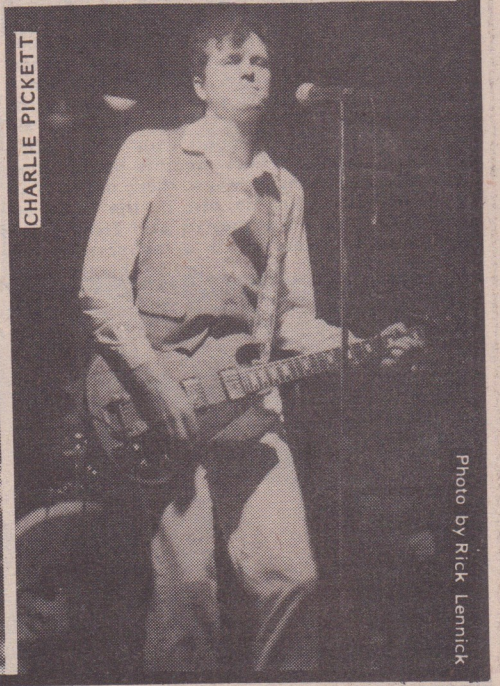

CHARLIE PICKETT

Photo by Rick Lennick

Zine scene: P.M.A. #2 is out. Send $1 to P.O. Box 920203/ Norcross, GA 30092. Fight Back #2 is also out. Send $1 to: 259 Matthews Ave/ Atlanta, GA 30313. Swing Mag is your guide to partying in Atlanta, from Robb/DDT. Comes equipped with the Atlanta Partyers Directory. Send S.A.S.E. to: P.O. Box 770341/ Atlanta, GA 30358. Our zine, First Offense, will be out by now. Send $1 to: 641 E. Morningside Dr NE/ Atlanta, GA 30324.

There are 3 HC radio shows here: Melanie Collins does 2 hours of HC/punk on Monday nights. Then comes Miller Francis, who plays the best reggae, rap, funk, punk, HC, african, etc., on "Revolution Rock". Chuck (whose zine Suicide Attempt has folded), has a show on Wednesdays (mostly HC).

Bands who want to play Atlanta, call me at (404)874-6890, and I can set you up with the best shows. Friday and Saturday nights are always the best.
Jimi/Randy G/ Neon Christ/ 641 E Morningside Dr Ne/ Atlanta GA 30324.
P.S. NEON CHRIST's 10-song 7" EPs still available for $2.50 pp. New t-shirts $5 pp.

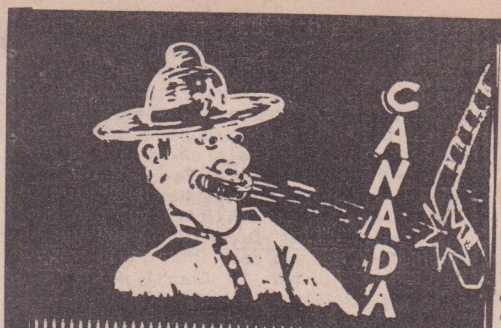
NEON CHRIST

DDT

VEX

ATLANTA-DDT's new 18 song LP is now out, and it really rips! Don't be fooled by the cover--the music screams!! Hopefully, they will tour soon. NEON CHRIST has recorded our second 7", but it will not come out, as we don't like the songs. One of them though will be on R Radical's international P.E.A.C.E. compilation. We have written a bunch of new songs and will hopefully record before the spring. DESTRUCTIVE SCHOOL CHILDREN have been playing out and get a lot better every time. They are really developing a style and sound. They will probably record a 7" by March, and play part of NEON CHRIST's summer tour.

The new Metroplex has opened with DDT's record release party. There is a balcony in this one, and it's very cool (literally, all they have is a small space heater that everyone crowds around). 688 has been booking all- ages HC shows, picking up on what 'Plex has been doing for 2 years now.



WINNIPEG-The temperature here continues to plummet, but the tunes keep getting hotter. The STRETCH MARKS are off on a massive North American tour in support of their album, What D'Ya See?. Check 'em out if they blow through your town cause they're definitely heavyweights of Winnipeg Hardcore (in more ways than one). The UNWANTED album is out in the U.S. on BYO Records, but they're still fishing for a Canadian release. It's a real screamer of a record, but the 15 or 16 bucks they charge for it in record stores as an import leaves a bad taste in the mouth. The band sells them for a fiver whenever they get their hands on some though.

By all accounts, PERSONALITY CRISIS has packed it in after countless years of scary rock action. One of their last shows at the Playhouse Theatre with YOUTH BRIGADE was their greatest moment to these eyes and ears. They will be missed. I heard a test pressing of the RUGGEDY ANNE's EP, and it didn't disappoint. Jackie's vocals are eeeerie. CRUCIBLE are taking 2 months off after their first 6 months of gigging, to work on new material and do some recording. Hottest new band around is the CASUAL PRIMATES, who lay down a killer guitar attack (sort of UNWANTED- like), and who put out a demo cassette with good tunes but sound bad.

DEAD KENNEDYS went through and drew nearly 1000 people at tickets costing over $11. The sound was bad and I don't think Jello was happy about the whole event. However, they worked hard to give the kids their money's worth and did about 4 encores. 45 GRAVE came to town, but didn't draw. M.I.A. did a hall gig and blew everyone away. SHANGHAI DOG and VERBAL ABUSE also played at Wellington's recently. And that, needless to say, is the news....Ron

P.S. If you want contact with bands, bookings, or just wanna shoot the shit, write us: CRUCIBLE/ Box 337/ Winnipeg, Mtba/ CANADA R3C 2Hc.

EDMONTON-Time for an update. Lots of great gigs, including 800 people who showed up at a DK's/ SNFU/ DOWN SYNDROME/ GOVERNMENT OF GOD show, and 300 who came to a benefit by SNFU for the Food Bank. People were encouraged to bring cans of food, and in the end, 5 garbage bags of food were collected and donated.

A few new bands have emerged and are showing great potential. EUTHANASIA play a slower type of music, which is powerful and appealing. They have a good-sounding demo, and there's talk of vinyl. GROGAN'S HEROES, who've played a few gigs, have a melodic thrash sound in the style of 7 SECONDS. It looked like they might disband, but they got their original guitarist back. Should have a tape out soon. SCATTERED BODIES are a cool new band, and have an English sound to them. They seem to be very dedicated too. GOVERNMENT OF GOD, who contain former members of GHOST SHIRT SOCIETY, have an eerie death-rock sound. They are easily one of the best bands in this vein.

On the zine scene, a new one, Inject, is put together by yours truly. Schism is long overdue for #3 (costs $1), and is full of intelligent reading. C.H.I.P.S., our longest running zine, is getting bigger and better each issue. ($1)

Photo by Doug Huminski

As for bands that have been around for a while...SNFU should prove to people that they are one of the finest HC bands in North America when their LP comes out in early '85 on BYO Records. They are truly a great band! DOWN SYNDROME, who finally have a stable line-up of 7 months, have just released a 7" EP on Black Sun (their own label). It comes with lyrics and literature printed on a large poster. They plan a West Coast tour next summer. ENTIRELY DISTORTED have a new singer, and have been steadily improving. By the time you read this they'll have a tape available.

Any bands wishing to play here should call Gubby at 429-2217 (call operator for area code). The gigs are always all-ages and held at the ever-popular Spartan's Hall. Here are some addresses:SNFU/ GROGAN'S HEROES/ Schism/ 11537-102 Ave/ Edmonton, Alta/ Canada T5K-0R2...DOWN SYNDROME/ C.H.I.P.S./ Inject/ 11716-85 St/ Edmon, Alta/ Canada T5B-3E7...GOVT OF GOD/ 10733-93 St/ Edmon, Alta/ Canada T5H-1Y2...ENTIRELY DISTORTED/ tom/ 6720-96 A Ave/ Edmon, Alta/ Canada T6B-1B3...EUTHANASIA/ 11727-127 St/ Edmon, Alta/ Canada T5M-0V8...SCATTERED BODIES/ 43 St, House #5209/ Stony Plain, Alta/ Canada T0E-2G0.

Thanks, Laurie & Creighton/Inject

BRISTOL-Although the gig scene has died down a bit, there is still plenty of life in the old Briz. CHAOS UK are doing some gigs for a change, after recording their new LP. They've had a 75% line-up change from previous. The first (abysmal) LP was recorded with Chaos on vocals as well as Ban, but after the departure of all except Chaos for an easier life, there is a brand new band. Chuck has taken over the drums and has gotta be heard to be believed. Gabba, late of Nottingham's unfamous SEATS OF PISS, has added his skills (?) on guitar, and Mower, previously of a little heard-of Bristol band PUBLIC DISGRACE, is the new vocalist.

DISORDER are touring in January, and intend to use a more basic studio for their next releases (probably an 8-track) to capture a bit more rawness.

LUNATIC FRINGE have their second EP out called Cringe With the Fringe, on my own Children of the Revolution Records. They also have a demo available called Forcible Drugging Agenda for $2 from C.O.R. or Manic Tapes.

Colin/CONFLICT

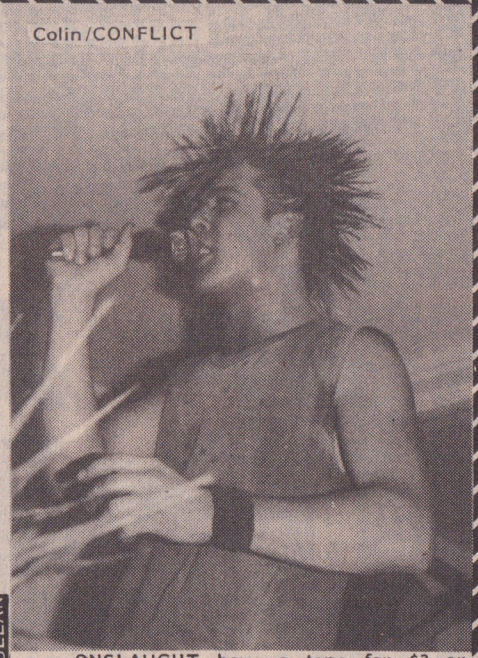


PHOTO BY KIM MULLAN

ONSLAUGHT have a tape for $2 or thereabouts from: Mo/ 7 Cranberry Walk/ Coombe Dingle/ Bristol/ UK. They are going into the studio to record an LP of punk-metal mania for, of course, C.O.R. Records!

One of the reasons for a lack of gigs was trouble at Trinity Community Centre, a big converted church hall, that was our main venue. This culminated at the first gig of CONFLICT/ICONS OF FILTH tour, when the police unusually entered the hall (there is a police station opposite) to "investigate reports of violence". We were angry at their being in and chased them out, throwing glasses, etc. While we were outside hoping for a riot, a bunch of skins started throwing chairs at CONFLICT, which resulted in Colin laying 2 of them out with a baseball bat. The rest left quickly! There is a tape of this gig available, excellent quality, for $2 from C.O.R. or Manic.

Luckily in Bristol we have a good squatting situation. There is a collectively run vegan cafe called the Demolition Diner, with meals for 50p, and the Demolition Ballroom, which is half derelict, but is at least a free venue for miner's benefits, etc.

That's all. Anyone wanting info, etc., contact: Tim/ Box 333/ Fullmarks Bookshop/ 110 Cheltenham Rd/ Bristol/ UK.

P.S. Manic Tapes is at: Box 666/ Fullmarks Bookshop/ etc., etc. And Demolition Diner is: 116 Cheltenham Rd/ Bristol/ UK

AN APPEAL FOR ASSISTANCE

Wanted For Terrorist Offences

ALIASES 'The Mad Axe Woman'; 'The Iron Maiden'; 'The Leaderene'; 'The Cold War Warrior'; 'The PM'

DESCRIPTION Caucasian, 5'8", medium build, blue-rinsed hair (may be a wig), watery blue eyes that plead for 'restraint', stiff upper lip

Invariably dresses in blue with matching handbag, twinset and pearls

Leader of a criminal gang known as the Tories, responsible for numerous atrocities

HAVE YOU SEEN THIS WOMAN

Terrorizing people by her appearances on TV and in heavily protected 'walkabouts'? She has conned millions into 'buying protection' from her gang ('voting Tory') even though it means living in constant fear.

BEWARE!
DO NOT APPROACH THIS PERSON !

Though she looks harmless, this woman has thousands of armed followers ready to kill at her command.

IF YOU SEE HER Please contact the Anti-Authority Squad on: **233-3000**

What's So Great Britain ?
Sweet Fuck-all !

POTENTIAL THREAT

Hello!

I thought I'd send a short interview with one of the best ever punk groups POTENTIAL THREAT. Although they're not widely known they are popular in Britain,Europe and the States.

Potential Threat formed in mid '81, guitarist Fos is the only original member left (in those days he played bass). The first e.p. was released in June 1982, due to a lack of money only 1000 were pressed. The e.p. "What's so great Britain ?" quickly sold out and is a bit of a collectors item. Because of loads of line-up changes POTENTIAL THREAT have only done a few gigs, things are looking up though as the present line-up has been together for nearly 12 months.

The present line-up is...PAULINE(Vocals)FOS(Guitar)ANDY(Bass)SHAUN(Drums)
The following questions were answered by Fos.

Has anyone influenced you musically/lyrically ?

I can honestly say that no-one in particular has ever influenced me.I would just say that Punk as a whole has been my influence over the years and the lyrics just come from our minds and our hearts.

Would you describe Potential Threat as a punk group ?

Yes.

Are you concerned about 'animal rights' ?

Of course I am,which decent person isn't ?

Are any of you involved in direct action ?

Unfortunately not,Pauline and I are members of Blackburn Animal Rights Society and they've organised a few demo's but we've been too skint to go on them.

Are any of you vegetarian ? If so why ?

We are all vegetarian except for Shaun.Obviously I can't speak for Pauline or Andy but I stopped eating meat at the end of last year because i felt that it is unacessary. Meat just isn't needed I don't think so anyway.Just think all you meat-eaters as you read this some poor animal is having its throat slit,letting its blood gush out onto the floor.Then its slit down its belly and all its insides are dragged out,then its skin is peeled off - have I said enough ? Anyway remember this next week when you have a beefburger for your tea o.k. ?

Are you opposed to fur coats ? If so do you wear leather ? What do you see as the difference if you do ?

Yes I am opposed to fur coats - its a disgrace that animals should be bred to be slaughtered to make a coat when imitation ones are just as warm etc plus they're cheaper.Once again none of us wear leather jackets except Shaun.I do wear leather boots though because as yet I haven't found a viable alternative.I do actually see leather as being different from furs because with leather it is a by-product of the meat industry where as fur is produced from animals being bred for that one specific purpose. Don't get me wrong I don't support the use of leather but you did ask if I saw any difference and I do.

What do you try to convey through your songs ?

This would develop into a very,very long answer if I were to go into detail,so I'll try to be brief.We try to convey a feeling of peace and love for each other and a sense of compassion for the less intelligent species of this world.We also speak out about all the injustice in this fucked-up world we live in.And also we ask people to be responsible and work together.

Are you an Anarchist ? If so why ?

Yes I am an anarchist because I believe that I am responsible enough to run my own life and look after and care for those around me.It is also the only possible solution to most of the major problems in the world today.It can work but only if we all pull together - it would be really excellent,it really would.

What are your views on nuclear power ?

I think that mankind is playing a very dangerous game with nuclear power because sooner or later there will be a serious accident.Its just tempting fate as far as I'm concerned.

What are your views on sexism ? Does Pauline get sexist abuse at gigs ? How does she deal with it if it occurs ?

Well I think most girls like to get the odd wolf-whistle and be complimented on their looks.Its just when people are crude that it is degrading for them.

Pauline luckily has had no abuse yet at any gigs mainly because she wears jeans instead of the usual female singer attire ; leather mini etc.This is because we want to be accepted for our music not Pauline's good looks.

What are your views on racism ?

Black and White unite and fight thats my view.Fight the system together.There are no different colours to an anarchist - we are all one.

What are your aims as a group ?

Personally speaking I have relatively few,I would just like to do regular gigs and secure a deal with a good independant label to release our material.

Why was the single on 'Out Of Town' ? Did you try any labels run by @ groups ? Do you feel that it is important to keep record and gig prices as low as possible ?

The single was on 'Out Of Town' because they offered to release it for us,it was as simple as that.We didn't approach anyone else as there was no need to at the time.Yes it is important to keep gig prices fairly low then everyone can see you and have a good time.But as far as records are concerned its hard to keep prices down unless you're with a co-operative label,so its very important to give your best on record to give people value for money.

What do you think of demonstrations like 'Stop The City' ?

Thats the question that I get asked most these days and my answer is always that I'm totally in favour of it.

How do you see life in this country in 5 years time,bearing in mind the new Police Bill and increased authoratarian measures being introduced by Thatcher ?

I find it very hard to visualise what life will be like in 1989 - if we get that far without an outbreak of war between the super-powers or a nuclear accident that triggers off an attack by the 'opposite' side.I find it difficult to believe that life will be any better then - probably worse.I can see a 'Big Brother' type situation being the norm by then because technology is moving forward so fast - especially this British Telecom Co. that is making communication so advanced that any amount of information can be passed on in half a second.I visualise extremely strict laws on public demonstrations in fact I can see them being illegal by then.All in all I can't see it being a very satisfactory life in Britain by 1989.

Is there anything you would like to say ?

Yes,I'd just like to thank all the people who've followed us and stood by us over the years,thanks for being patient and having the faith in us which we will soon start to repay.

CONTACT:-1 ANDREW CLOSE/BLACKBURN/LANCS./ENGLAND/BB2 4NT

POTENTIAL THREAT have a track on the next compilation L.P. on Nortarhate Records. They also have a four-track e.p. out on "Children of The Revolution" records in Jan. '85

Interview done by John..."Hello" to Fos,Pauline and Richard.(U.K.) Pau,Alberto,Strong, Rosa,Alberto(Espana).Cristos(Greece).Danny(Belgium) Donna,Pedro,Tony,Dan,Matt(U.S.A.)

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CHILDREN OF THE REVOLUTION RECORDS

NEW MAIL-ORDER LIST, Jan/Feb

CHAOS UK-'SHORT SHARP SHOCK'LP-£2.50 inc p+p,US;$5.00,europe£4.
DISORDER'UNDER THE SCALPEL BLADE'LP-£3 UK,US;$6.00,Eur;£4
SUBHUMANS'CRADLE TO THE GRAVE'LP-UK £4.00,US;$6.oo,Eur;£5
SEARS'IF ONLY'LP-UK £2.75,US$5.50,EUR;£3,50
SUBHUMANS'RATS' EP-£1.00 UK. US;$2.00,EUR£1.40
FAMOUS IMPOSTERS/THE DEAD split EP-£1.00,US-$2.00,EUR-£1.40
ENEMY WITHIN'STRIKE'-£1.50,US-$2.50,EUR-£2
LUNATIC FRINGE 'CRINGE WITH THE FRINGE'EP-£1.00,US-$2.00,EUR-£1.40*
POTENTIAL THREAT'BRAINWASHED'EP-£1.00,US-$2.00,EUR-£1.40*
(NEW)FAMOUS IMPOSTERS EP-£1.oo,US-$2.00,EUR-£1.40*
XPOZEZ EP-£1.00,US-$2.00,EUR-£1.40*
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PORNO PATROL-'JUMP BACK'EP-£1.25,US-$2.50
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ALL PRICES SUBJECT TO ALTERATION DEPENDENT ON EXCHANGE RATE
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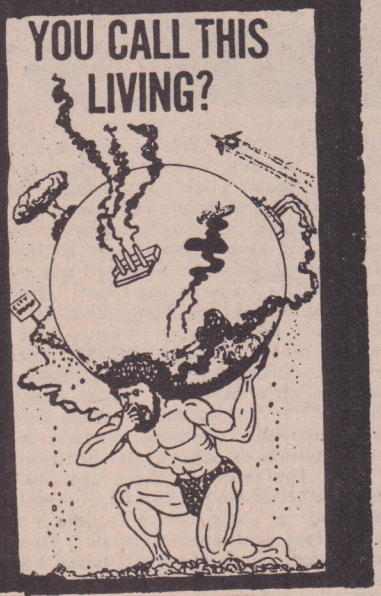
ZINES -30p&sae,US-40c,EUR-30p [redacted] add 30p/40c post each.
MANIC-Chaos uk,Cult maniax,Sanction,Stress,Rattus,Eat shit,self abuse, squatting,feminism,plastic bullets.
CHILDREN OF THE REVOLUTION-40 sides of serious&not so serious artikles, cartoons,contact addresses,the anarchist punk's sunday magazine.
FEAR THE REAPER-Political Asylum,Alienated,Chumbawumba,Onslaught,Icons, Pagan idols,Resistance 77.
BLAST-Hit Parade,Anthrax,Rudimentary Peni,&loads of wierd &wonderful cartoons



FUTURE RELEASES ON COR

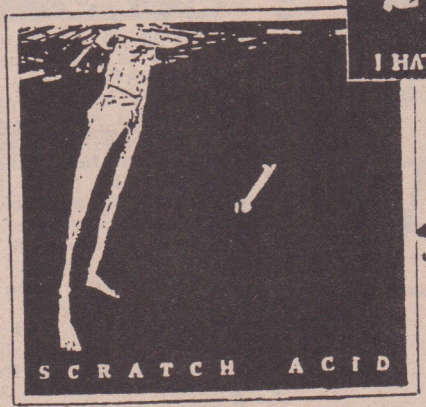
The four EP's marked with a* in the price list will be out in January,other planned records include an ONSLAUGHT LP,recorded in December,A 12"by the STUPIDS from Ipswich,already recorded;Political Asylum hope to record a 7" in the new year,and CHEETAH CHROME MOTHERFUCKERS andI REFUSE IT ! are releasing a joint LP called PERMANENT SCAR.Also on the cards are some compilation lps.

NOTES
by Loomac
BRIGHTON ROCKED
That's the last time I stay in that hotel!
The room service was dreadful!"
What nonsense! At one point I had several rooms delivered at at once.....
An Phoblacht/Republican News

C.O.R RECORDS

NOT FOR SALE 7" SINGLE

OFFENDERS 7" SINGLE



Wave of the Above 7" E.P.

Scratch Acid 12" E.P.

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DISTRIBUTED BY: Austin Record Distributors,Dutch East India.Important, Release Recs.,Rough Trade, Systematic,Toxic Shock,Wrestler Recs.

Here in Spain things are changing little by little. The scene was full of drugs, drunks, sexists, etc...but now several bands are appearing, thinking about the problems around them, not ready to be ripped off by greedy promoters, venues, or record labels. Of course, none of these bands have a record out yet, but they usually do have their own tapes.

But bands like TDK, LARSEN (whose guitarist said:"Under Franco we were better off !!), and PBNSC, are still around, promoting fashion, sexism, or violence. It's better to forget about those shitheads!! And to forget about labels like Dro, Spansuls, Nuevos, Medios, who are only a bunch of opportunist businessmen.

At the moment, there are new bands like ANTIDOGMATIKSS (Barcelona), who recorded a demo in a studio, playing really fast and chaotic music. They have really good lyrics and attitudes, and are very active arranging gigs together with NDF zine in Barcelona, and planning with other collectives like DRAMA DEL HORROR, GRB...doing things like squatting. If you want more details about them or their demo, write: Apto. 23270/ 08080 Barcelona/ Spain.

Other groups in Barcelona are DRAMA DEL HORROR (because of problems with the army, they're inactive now). They were the guitarist and keyboard player of ULTIMO RESORTE, and the most active members too (Apto. 96004/ 08080 Barcelona/ Spain). One of them plays guitar for GRB now, a fantastic HC band. Their demo doesn't do them justice, failing to capture all their energy. The drummer too is from ULTIMO RESORTE. (Alberto Collazo/ Calle Aragon 391/ 0813 Barcelona/ Spain).

Besides them, there are more bands in Barcelona, like SENTIDO COMUN, RESIDUOS NUKLEARES, ODIO SOCIAL. You can get in touch with them by the forementioned addresses.

Another good band is IV REICH from Zaragoza (a region that is a stronghold of racism, where whites rioted against having gypsies as neighbors). This band arranges gigs, and have put out a demo (first here) with a nice big cover that contains the lyrics. Their music is faster and more aggressive now, and they're planning a 5-track EP on a non-commercial label. You can write them at: Juanvi Linacero/ Discos Cara 2/ Calle San Miguel 49/ 50001 Zaragoza/ Spain. Send $3 for their tape, to either them or us.

In the Basque country, new bands are appearing every day: TORTURA SISTEMATICA (Indelezio/ Sacramento 1/ Tolosa, Guipuzcoa/ Spain) and BASURA are the most interesting, along with BAP (Peste/ Apto 99/ Andoain, Guipuzcoa/ Spain). BASURA is an old band, with new guitar and singer, and they sound now really better than before, more original and compact. They're an honest band,

playing in their own village and other places in the Basque country. TORTURA SISTEMATICA and BAP are two band (friends of each other) that both make zines (La Pesadilla del Poder and Peste), playing HC thrash really wildly. Both have abrassive tapes that you can get by writing to them. BAP arranged a gig recently in their city, but it got fucked up by lots of nazi skins, so they might now be able to do it again, but maybe...

Other bands starting now are AUTODEFENSA (who do an excellent zine, but we haven't heard them yet), ANTIREGIMEN, and more that escape us. Anyway, the best information from there you can get is from Destruye!!! zine (Calle Soraluce 6/ 3° Drecha/ 20003 San Sebastian/ Spain). So write to them. They, and BRIGADA CRIMINAL have put out a tape with RIP on it, so ask for details.

There is little to say about Madrid, cause it's the capitol of the shit, full of sexist bands, fascists, trendies, etc. There are but a few zines, ours being one of them. Telepunken plays the guitar now in DELINQUENCIA SONORA, a band with a

lot of problems now. EL ANGEL EXTERMINADOR (Apto 156211/ 28080 Madrid/ Spain), RIP (Apto 17140/ 28080 Madrid/ Spain), and other new bands like LOS BUENOS CIUDADANOS (same address as RIP).

There exists the idea to do a big zine, with politics, bands, cartoons, with people from Penetracion, Kolumna Liberakcion, and others . We hope to make it a reality next year.

Another good band is MG15, and we're working very closely with them on a project of the alternative record label, La Cara A, and will release soon an EP with 4 tracks. Collaborating is very important. For example, Attack Records of Italy has helped us with pressing. Back to MG15: they are a 3-piece, very radical, with positive lyrics, evolving every day, and with a very individual sound. They sing about the brutality of the system, war...You can write to them at: Ivan Jullit/ Apto 164/ Nerja, Malaga/ Spain). Their record will be out soon, and you can get it from them or Penetracion.

Finally, something about the bands of the Canary Islands. La Laguna is the most important place, where a young collective exists, arranging gigs and other things. They run a zine, Cirrosis, dealing with their problems, and with bands from several places. The strongest bands are GUERRILLA URBANA and ESCORBUTO CRONICO. Their sound isn't thrash (more like older style punk), but is energetic and compact with good lyrics. All of them can be reached at: Miguel Leston Padron/ Pza. San Cristobal 1/ La Laguna/ Tenerife/ Spain. From him you can get information, demos, zines, about all of the Canary Island bands (he's the bass player of ESCORBUTO CRONICO).

Well, finally we'd like to say that we're trying to do one or several compilation tapes on a no profit basis. So, interested bands please send 2 tracks (and lyrics, drawings, etc., for a booklet inside). Likewise, we feel very sorry for any delays in writing to several people, but our bad situation with money had an effect.

Also, all kinds of bands interested in alternative distribution of your records and tapes, please get in touch with us. See ya. Alberto & Paz/ Penetracion/ Apto 17.140/ 2808 Madrid/ Spain.

POLAND

By Elizabeth Chodorowska

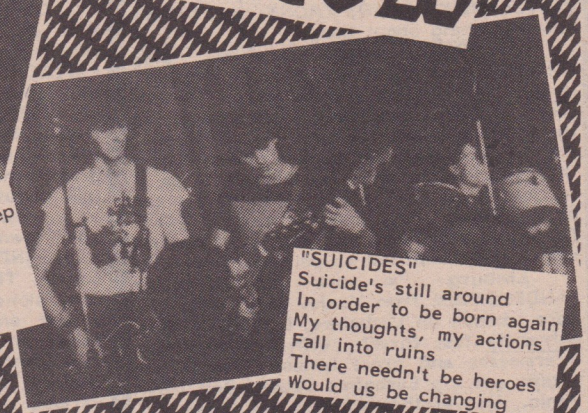
With the first sound of the guitar, and the words "Atomic light killing you...", the punks in the front of the stage burst into a rowdy mixture of dancing/slamming. So begins a great set by MOSCOW. They play a fast brand of punk, with excellent lyrics to boot. Songs like "Suicides" and "Atomic Light" grab you, making MOSCOW one of the very best Polish hardcore bands.

The members are: Peter (22) bass, Pawet (19) guitar & vocals, Tom (23) drums. All of them still go to school.

Write them at: Pawet Gumola/ 91-473 Lodz/ ul: Julianowska 1/70 / Poland.

MOSCOW

"ATOMIC LIGHT"
Atomic Light killing you every step
Bodies immovable and burned
Bombs, mines, guns, tanks
That's history already
Atomic explosion, atomic fungus
Without possibility of defence.



"SUICIDES"
Suicide's still around
In order to be born again
My thoughts, my actions
Fall into ruins
There needn't be heroes
Would us be changing

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ARHIVSKA ZABAVA UNIFORM CHOICE CRASH BOX

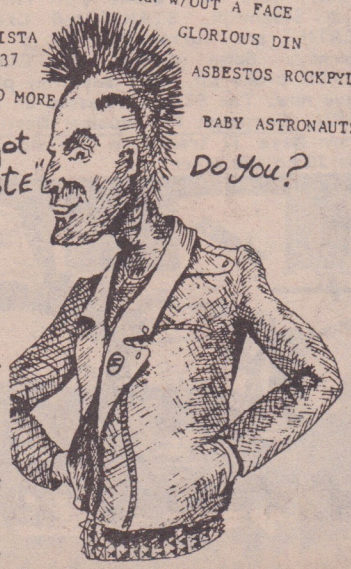
BRAVE NEW WORLD BORN W/OUT A FACE

DICTATRISTA GLORIOUS DIN

ST-37 ASBESTOS ROCKPYLE

FAITH NO MORE BABY ASTRONAUTS

I've got "no taste" Do you?



Also available, "Doc Wör Mirran", 60 min. of electronic music
Coming soon, the second Masking Tapes compilation tape. Send Demo

HOLLAND

By Nielz de Wid

I thought it's time for someone outside Amsterdam to write a scene report on Holland. All the reports Tony Nitwit writes contain mostly bands from A'dam. This will be different.

Let's start in the North: two provinces in the NE are Groningen and Friesland. From Groningen are: BLOEDBAD and JETSET, who made an LP with 2 other (new wave-like) bands. BLOEDBAD have had many changes in their line-up; now there's a singer from another Groningen band, PUINHOOP (split up). They play fast, NEOS-like thrash with a lot of HM-influences in the guitar.

Together with other area bands (JETSET, MASSAGRAF, VACUUM, FAHRENHEIT 451, etc.) they formed a collective called RoodWitZwart. JETSET play very intense and original HC with female vocals. I've heard that now they've started playing experimental stuff. Well, as long as the attitude is good. From the ashes of PUINHOOP rose RHINOCEROS, who play just as noisy and vacuumcleaner-like as they did before. A band that's also from Groningen, but lyrically 180° different, are the BOEGIES, Holland's premier funnypunk outfit. Check out their LP, Wy Zyn Zwyn!

From another town in Groningen, Delfzijl, are 2 bands: the METS and ULTRA KORT. The METS play pop/punk with sparks of thrash, and released a tape and 12" about 2 years ago on their own label, Sabotage Records. There will soon be an LP out by METS and ULTRA KORT (who play "ultra core").

In Friesland, there's also a punk scene, although most of the bands there turned new wave (PIN BASKETS, FORGODSSAKE). But there are still some thrashers: M.O.G. from Leeuwarden play extremely fast and loud, and are on a tape with MURDER INC. III, who play fast-to-medium punk with a female singer.

Two other provinces in the East: Overijssel and Drente. Some years ago there was ZMIV, with great HM-punk (although some of the lyrics weren't so great), but they broke up. The bands from Steenwijk, STANX and GLORIOUS DEATH, are surrounded by a veil of secrecy. Some people say GLORIOUS DEATH broke up, some say they play new wave now. The STANX released an LP with LARM, Campaign For Musical Destruction. They have 12 tracks on one side, LARM has 28 on the other!

From Hoogeveen comes a zine called Wrakvee, and there was once a HC show. From Emmen comes SPAXOLL, but I don't know if they still exist. Around Hengelo, there's a big scene with lots of bands (GONZOS, CHLORIX, A.RELAXT), about which I don't know that much. The latter 2 have cuts on Holland's Hardcore #3 (more on that later).

The provinces Gelderland and Limburg: OIGASM is a band combining oi, HC, new wave, '77 punk, etc. They live in a small, religious village (also on HH3). SESAMZAAD, from Zutphen, play very innovative HC, with some slower, melodic songs. From Winterswijk are WINTERSWIJKS CHAOS FRONT, but I don't know anything about them.

NEUROOT from Arnhem play HM-influenced hardcore. Buy their tape, Macht Kaputt! They'll have an EP out soon. Some members put out a thought-provoking zine, de Zelfk(r)ant. For years there were rumors going around that NEUROOT were fascists, due to a terrible misunderstanding. They surely are not! Another band from Arnhem is FANG (heard that name before...), playing slower punk with not-so-political lyrics.

Limburg: I'm sure you all know PANDEMONIUM from Venlo. Well, there are more bands on Limbabwe: DISGUST play extremely fast thrash, with lots of slower intermezzos and great lyrics. They've got a tape out c/o Limbabwe Tapes/ Box 1680/ Venlo. Also at that address are tapes of 2 broken-up bands, ZWAAR KLOTE and INCEST. Finally, there's DELIRIUM, who play more GBH/DISCHARGE-influenced HC. New bands include GOTEFIX and HUMANIAC.

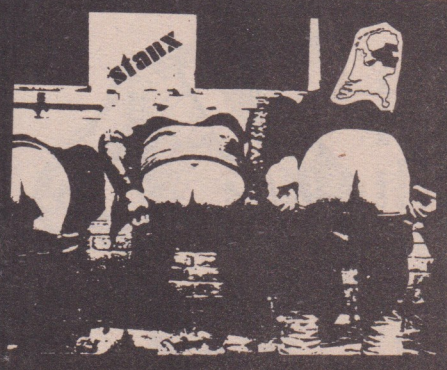
From Maastricht: BLACK VAMPIRE, playing fast thrash with very innovative hooks. They've just sterted, but are already hot as hell! About the province Noord-Brabant, not much is known. In "Philips-City" Eindhoven (you know, the multi-national), there is only one band, the AFFLICT. On their tape, Forward To The Grave, they sound a bit like KILLING JOKE/MISFITS, but they say they're faster nowadays. From Zundert, near Belgium, come the SCOUNDRELS (not stolen from the U.S. SKOUNDRELZ). They play very intelligent '77 punk. A band called WASTE released an EP 2 years ago, but now they're playing post-punk.

The provinces Zuid-Holland and Zeeland: to start withe the latter. In Zeeland, there was a scene 2-3 years ago, formed around the PLEEMOBIELZ, who also released an EP then, but now they're playing stupid pop/rock and don't want to be reminded of their past. In Zuid-Holland, there are 2 major cities: Den Haag and Rotterdam. In Rotterdam there has been a great scene for 5+ years, with extremely political bands like the RONDOS, RODE WIG, TANDSTICKOR SHOCKS, etc. They formed a collective, Redrock, and had rather communistic ideas (even nowadays, a lot of Dutch HC bands have more or less communist lyrics). The RONDOS broke up because they became too "famous", and didn't want to be rock stars. After them, other bands emerged: KOTX, DEBIELE EENHEID, etc. Buy the Rotterdam Spunk sampler for a good summary.

From Den Haag came HOLLAND'S GLORIE, existing for several years and with several tapes and an EP out, containing oi-type music with relevant lyrics. Too bad they split up.

Other bands in Zuid-Holland include: V/H DE STRAKS, who released a tape some months back with...post punk? PISTACHE BV was a legendary band, but they split almost 2 years ago.

Now we'll do the last 2 provinces: Noord- Holland and Utrecht. The capital of the Netherlands, Amsterdam, has got many great bands with records out, but I won't talk about them coz you've read it before here. North of A'dam, there are lots of small towns with small scenes. From Hoorn comes INDIREKT, a 4-piece with a female singer. They play mostly thrash, but also some slower songs, and even reggae. They appear on several compilation tapes, and have an EP. Their lyrics are very intelligent. C.K.N. from Alkmaar play chunky thrash with lyrics dealing with various subjects: from fascism to creative chicken soup (also on Holland HC #2). From Alkmaar too were the ZWEETKUTTEN, an incredible band (Holland HC #1), who unfortunately split up. Most punks from Alkmaar have a bad reputation because of their permanent drunkeness. Some time ago, a band called BLITZKRIEG from Heerhugowaard released an LP, Complete Disarmament. Shortly after that release, they slowed down and now they play JOY DIVISION-influenced post-punk, having changed their name to OUT OF REACH.



From nearby Alkmaar hail the WANDAS, an all-female band that plays "soft" punk. Many bands in that area have very intelligent lyrics and attitudes, but don't play your average punk rock. The EX is a prime example. From GANG OF 4-like music in '79, they evolved into experimental music. I think the EX is the most active and radical band in Holland. Some "heavy" punks don't like these melodic bands. Next to the EX, there is SVATSOX, ALERTA, WANDAS, GENTRY, MORZELPRONK (they're great!), ZOWISO, etc. But there are also HC bands from that area: VANALLES & NOGWATT play medium-to-fast punk, are aged 14-16, and have an EP out. U.B.C.F. are a bit older, and play hook-filled HC and slower stuff. NV LE ANDEREN broke up, after they released their second 12". The FILTH, one of the first to put out a release (EP in '78), also broke up. Too bad.

Until last summer, my band (GEPOPEL), consisted mainly from members from the famous fishing village Volendam. But 2 members left, and now I play guitar, and wil (FUNERAL ORATION) plays bass. We play very fast, yet melodic, thrash, a bit like 7 SECONDS. GEPOPEL is on various compilations and hopefully we'll make an EP in April.

From Monnikendam come HIROSHIMA NOODUITGANG (formerly H. HEROES), they play melodic, PISTOLS/P.I.L.-influenced punk with lyrics dealing with various adolescent themes and more serious lyrics. They are on a compilation LP Tony Nitwit mentioned in #19, with DEADLOCK, S.C.A., NOGWAT, INDIREKT, GEPOPEL, and NO PIGS. Should be out by the time you read this.

Other bands in Noord-Holland: CAS PRAVDA plays '77 punk, a bit like FRITES MODERN. A band from Haarlem, the SQUITS, released a 12-track EP two years ago, and had some trax on Holland Hardcore #1, but I dunno if they still exist.

Utrecht...a region between Noord-Holland and Utrecht, "het Gooi", has had quite some punk bands these last years: SURVIVAL SQUAD, ASPERITYS, TRASHBAGZ, RED RIOT, TOTAL CHAOZ, they've all split up. Only a few bands are left: the mighty LARM and ECHTE BOTER GVD. LARM plays totally a-melodic thrash in the CHAOS UK vein, but speeded up. No song exceeds the time of one minute. They have a split LP out. Some members of LARM have a tape label, Er Is Hoop Teeps, with about 8 releases. The best known, without a doubt, are the Holland Hardcore tapes (3 volumes). The recordings aren't always great, but I think all of you should have these tapes. The address is: Koeriersterweg 21/ 3815 NT Amersfoort/ Holland.

Last but not least, there are some bands: LAITZ from Utrecht play fast HC with very political lyrics, and will have a tape on thrir label soon. A new band from het Gooi is BEHIND THE DIKES.

Well, that's all I know about Hardcore in the Netherlands. South of Holland lies Belgium. They also talk Dutch and are heavily cooperating with us down here, but we'll let them speak for themselves. I hope this report shows that there's some good music and ideas outside the "A'dam Family" too. Thanks.

Niels de Wit (Weerhaak zine)/ Erosplantsoen 18/ 1131 WL Volendam/ Holland

P.S. By the time you read this I'll have released a tape with 40-50 Dutch punk bands on it. Buy 'em, I'd say...

Here's a list of as many addresses as possible of bands, 'zines, labels etc.

ROOD-WIT-ZWART collective (BLOEDBAD, JETSET, MASSAGRAF, VACUÜM, FAHRENHEIT) Box 4200, Groningen
RHINOCEROS: Merwedestraat 1o5 / 9725 KC Groningen
M.O.G.: Zaailand 18 / 8911 BL Leeuwarden
MURDER INC.III /Dark Tapes: Box 387 / 8446 AJ Heerenveen
STANX, GLORIOUS DEATH, : Box 242, Steenwijk (Ov.)
A.RELAXT (Hengelo scene): Oelerweg 61 / 7555 GK Hengelo (Ov.)
OIGASM: Mauwekant 44 / 8072 JN Nunspeet
SESAMZAAD: ADm. Helfrichlaan 85 / 6952 GC Dieren (Gld.)
NEUROOT/ de Zelfk(r)ant 'zine: Spijkerstraat 251a / 6020 DH Arnhem
FANG: Talmaplein 35 / Arnhem
Limbabwe (PANDEMONIUM, DISGUST, DELIRIUM, Piss Off 'zine): Box 1680 / Venlo
BLACK VAMPIRE: 't Kempke 48 / 6241 CX Bunde (L.)
the AFFLICT: Kleine berg 52 / 5611 JV Eindhoven
"Rotterdam Spunk"LP: Box 2373 / 3000 CJ Rotterdam
INDIREKT: Rotiusstraat 111 / 1624 GA Hoorn (N.H.)
CKN: Prinses Beatrixstraat 13 / 1721 AS Broek op Langedijk
THE EX, WANDA'S; Galgenstraat 4a" / 1013 LT Amsterdam
SVATSOX: Zaandammerstraat 84 / 1531 DS Wormer
VANALLES & NOGWATT: Dorpsstraat 362 / Wormer
GEPØPEL: Erosplantsoen 18 / 1131 WL Volendam
LARM: Koeriersterweg 21 / 3815 NT Amersfoort
LAITZ: Veerseveste 39 / 3432 RD Nieuwegein
ECHTE BOTER GVD: Van Linschotenlaan 126 / 1212 EV Hilversum
BEHIND THE DIKES: Kauw 13 / 1261 SK Blaricum
BGK, NOGWAT, Vögelspin: Box 70397 / 1007 KJ Amsterdam
FRITES MODERN: Box 6474 / 1005 EL Amsterdam
NO PIGS, Nozem records: Admiralengracht 122 hs / 1057 GE Amsterdam
Nieuw Koekrand 'zine: Albert Cuypstraat 100-2 achter / 1072 CX Amsterdam
Radio shows: RADIO GOT: Box 70263 / 1007 KG Amsterdam
DE VLUT EN NIJD SHOW: Box 873 Arnhem

WRAKVEE 'ZINE: KOCHSTRAAT 15 7909AJ HEERENVEEN

SPÄXØLL: ANGELSLOËRDYK 6 7822 NL EMMEN

SCOUNDRELS: PIETER VAN GINNEKENSTR. 22 4881 CH ZUNDERT (N.BR.)

METS, ULTRAKORT, SABOTAGE RECORDS: BETELGEUZESTRAAT 22b 9933 CD DELFZYL

OUT OF REACH: P.O. HOOGSTR. 26 1701 LD HEERHUGOWAARD

MRR QUESTIONNAIRE

Part 1-

A-Some of the MRR staff feel there is too much space donated to scene reports. Do you feel there is a decent balance between scene reports, articles, interviews, letters, and reviews?

Yes # No #

B-If not, what do you feel there is too much of?

Scene reports #
Articles #
Interviews #
Reviews #
Letters #

C-What would you like to see more of?

Part 2-

MRR would like to get a variety of well- written articles to publish. Please feel free to let us know about what you'd like to submit. What subjects would you like to see get more/some coverage in MRR?

Part 3-

Would you be willing to pay slightly more money for MRR in order to get a better/thicker paper stock for the cover?

Part 4-

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VICTOR CHARLIE ITALY

CCM

We've decided to combine the two main fanzines here. Nuove Dal Fronte and B.O.G.D.S. have merged into GDHC. This serves to inform folks on all happenings, both regionally and nationally, as well as internationally. Right now we're concerned with getting them out regularly (every 3 months). To accomplish this, we need everybody's help in contributing to us quickly and regularly. Tell us what's happening, the reality of each scene, the problems, glories, defeats, elements of motivation. We are blowing off the typical fanzine approach (ie: musical influences, band history, etc). To those who contribute regularly, we'll either send you a free copy of the zine, or send you a scene report from here.

GRAN DUCATO HARD CORE

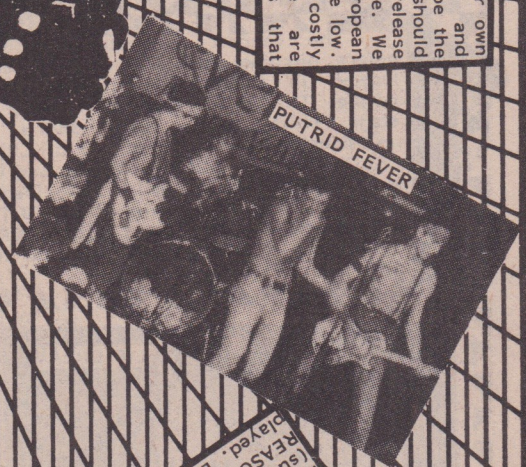
First of all, GDHC is the "union" of people coming from all the towns in the Italian area called Toscana.

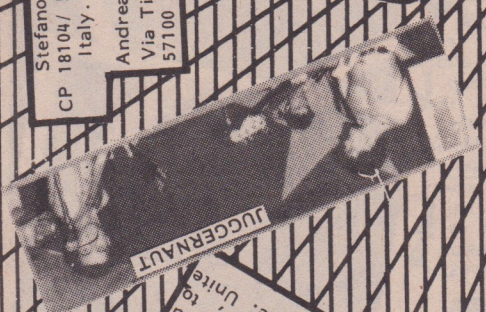
As of now, 4 tapes have been released from this area. There is Permanent Scar, featuring CHEETAH CHROME MOTHERFUCKERS and I REFUSE IT!. It is also out in the U.S. and France: PUTRID FEVER's Guerriglia: ora o mai tape is another, as is WARDOGS' W.D. . Finally, there is an area compilation featuring 8 bands called Senza Tregua. The 1 REFUSE IT EP has been released (on RAF label), containing 3 songs. Also, don't miss the Goot From The Boot compilation LP, which contains PUTRID FEVER and JUGGERNAUT from G.D.H.C., as well as many other Italian bands.

TOXIC REASONS

We've also decided to start our own record label, Belfagor Records and Distribution. Our first release will be the C.C.M. and PUTRID FEVER 7"ers (should be out soon). We also intend to re-release the RAW POWER LP here in Europe. We are distributing Italian and European materials, but right now supplies are low. Seeing that in Italt production is costly and distribution disasterous, we are hoping to help out Italian bands that deserve recognition but don't have the means for vinyl, and are thus lost in the shuffle. About shows in our area: we had a club called Victor Charlie in Pisa, run by punx for punx. We were able to average 3 gigs a week there, and from many local bands, as well as many foreign bands (such as TOXIC REASONS, SPUX, YOUTH BRIGADE, PORNO PATROL, etc) played. But we had a lot of problems with the police and neighbors, and this resulted in the closing of the club for an undetermined amount of time, and we've had to cancel a lot of gigs (PANDEMONIUM, UBR, BCK, great etc.). We cannot afford, nor will we allow the doors to remain closed for long. The only way we can move forward, live, keep our heads above water, is to be organized and put on gigs. We won't be stopped by this red tape, and are seeking, at all costs, to reopen the doors at Victor Charlie. Unite and Win!

STATO DI POLICIA


PUTRID FEVER


JUGGERNAUT

I REFUSE IT

Stefano Bettini/
CP 18104/ 50100 Firenze 18/
Italy.

or

Andrea "Pippo" Penco/
Via Tito Speri n°3/
57100 Livorno/ Italy.

JAPAN

Upon my return to the United States, friend and fellow band member Gio will be taking on my responsibility in writing scene reports about Japan for MRR. I'll miss writing for MRR as I will miss this country, and I'd like all of those who participate and read the mag to know it's been a rewarding experience being part of MRR.

Gio and I hitched to Tokyo in less than five hours in order to attend two gigs and to meet with various people involved in records, bands and publicity in that city. Hitchhiking is fast and safe for foreigners in Japan, provided at least one of the travelers is male and one has some hold of the Japanese language (although it can be done without speaking any!)

The first gig was ABURADAKO's which was held in Shinjuku's Loft. This club only occasionally books hardcore and is lately more geared towards positive-, alternative-, and post-punk. It's a nice medium-sized hall with a bar (one free beverage with appx. $6 entrance fee), and attracts good, popular bands (as well as unbearable ones).

The concert we attended directly before hitching back was at Rokumeikan, located in Meguro and holding 300-400 people. This is a great club with a high stage which people were diving from occasionally. The gig featured LIPCREAM, LAUGHIN'NOSE, BOCRA, OUTO, and GAS, a Hiroshima band which provided an excellent, long, satisfying show. OUTO is a fantastic fun live band and LIPCREAM kicks ass. . .more everytime I hear them. GAS interview next month.

I also went to an all-night gig which was held in a stripper club in Shinjuku. This hall is booked throughout December for all- night Saturday gigs, the music varying from pop to punk to hc. I arrived in time to catch the tail end of a set by a band in which Roger drums "no lip". They're a '77 style outfit with some fast hooks--but I'll have to hear them again to be more descriptive. Roger did a fine job. I heard an all-female band called KYAH, that evening, also. Those girls are hot! Expect to hear more about them! Record coming out in early '85 supposedly featuring Chitose (COMES) as the new vocalist. That's right! She's back! I've also gathered from several sources that the COMES' vocalist and drummer, Matsumura, are auditioning a guitarist and bassist now, so we all may be in for some more violent COMES thrash.

The last set of interviews were geared towards exposing various views of various types of bands in Japan's underground. The following ones are of bands which I think will appeal more directly to readers of MRR and that are of strong, opinionated, radical views which stand out in this conservative country. For a record catalogue to order indies directly from Japan, write to: Oldies 2/ 2-11-6 Nakanoku/ Nakano 164/ Tokyo, Japan. (Tel (03) 382-5343).

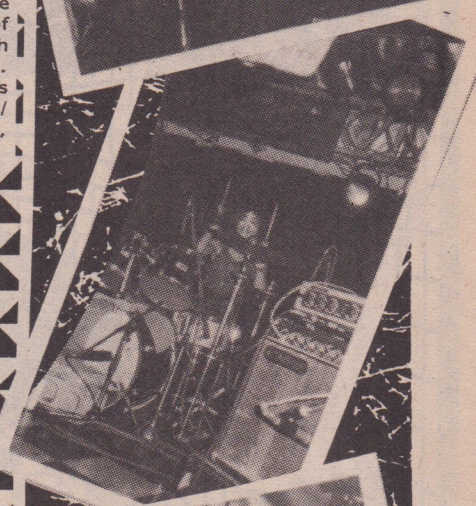
Miyamoto-san operates this store and is a good, honest man who isn't involved in punk to get rich. However, if you're not willing to spend the following values on discs (not including postage), don't bother writing; it's what they're worth:
flexis--400 yen/$1.60
7" & 10cm EPs--1000 yen+/$4.16+
LPs--2500 yen+/$10.40+

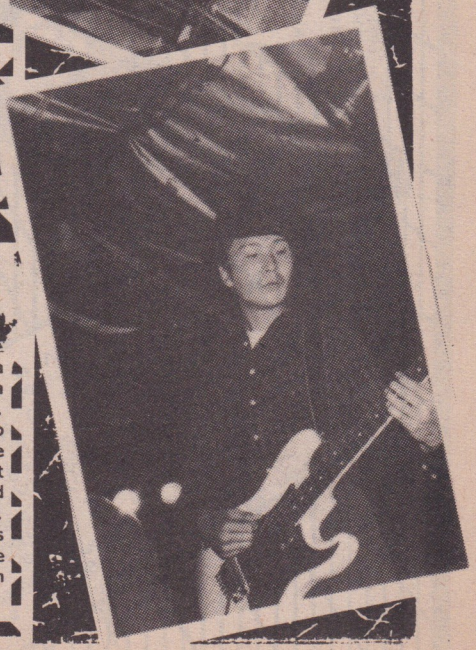
Pushead and Raunch Distribution are trying to get indies over to the US and Europe but import prices may be steep. Any labels, US or other, interested in negotiating licensing deals, i.e., pressing Japanese indies in your countries, please write me or AA Records. And, to sell records here, write to Oldies (send catalogues). Mail will be forwarded to me. Another shop to send catalogues to is: U.K. Edison/ 7-15-14 Nishishinjuku/ Shinjuku, Tokyo 160, Japan (Tel. (03) 369-3708).

Last minute edition--There's a December AA Records EP release by a band called JUNK SHIZO (Kyoto band). The vocalist is an American male. . .also from N.J. I met, for the first time, the drummer and vocalist (very fun guys but a little strange) last night. I've managed to get them a gig in Tokyo in January. Besides the new EP, which you'll get, this band is totally uninvolved in the Japanese hc scene. This is changing. More on them later. Sayonara.

ABU

1982 origin.
Names
(HTM)--Hirotomo/ vocals--22 years
(I)--Izumi/guitar --22 years
(H)--Hiroshi/bass--24 years
(M)--Maru/drums --23 years





RADAKO

c/o Shinobu Kayaba (mgr)
6-31-11 Minami-Magome Ota-ku
Tokyo 143, Japan
(If you write, be patient as English is not easily comprehended)

MRR: WHAT'S THE MEANING OF YOUR NAME?All: There is no meaning!
MRR: WHAT IS THE CONTENT OF YOUR LYRICS (GENERALLY)?
HTM: Expression of strong emotions (anger, sadness, happiness, etc.) combined, at times. Naturally, my philosophies of life. I don't like God but I love Lucifer (laughs), in fact, I don't really believe in God but I do believe in Jesus. I don't know how to exactly express this--my inspiration is religious but I'm agnostic.

MRR: YOUR STYLE IS EXCEPTIONALLY ORIGINAL AND UNUSUAL--WHICH MUSICIANS HELPED DEVELOP THE DESIRE TO COMPOSE?
H: CRASS.
HTM: SURGICAL PENIS KLINIC, WHITEHOUSE.

M: No influences! Okay. . .The strongest are AZARU and other Reggae.
MRR: DO ALL MEMBERS WRITE THE SONGS?
HTM: I write the bass line and lyrics--we usually build from that.

MRR: IS THERE ANY SPECIFIC MESSAGE INTENDED TO BE DELIVERED?
All: No.
MRR: TELL US ABOUT RELATIONSHIPS OF POLITICS AND MUSIC IN JAPAN.
HTM: Generally, Japanese people are narrow- minded in this area--we want to destroy that. M: Japanese people are lazy in comparison to the music productivity of America and England, I think.
MRR: TELL US ABOUT SEXUALITY IN JAPAN. IS HOMOSEXUALITY GENERALLY ACCEPTED? ARE GAYS AND LESBIANS BLATANT OR LATENT?

M: The media doesn't support homosexuality and there is great prejudice, generally.
I: Sex is. . .free, but I don't like homos.
M: He's prejudiced!
I: Yes, I am but. . .(pauses), I don't want to be. . .
M: However, what can be called "homosexual" fashion is very popular--and the feeling projected by many people is of that nature.
HTM: I like sex.

MRR: WHAT ARE YOUR FAVORITE COLORS?

M: Black, white and red.
I: No favorite.
HTM: Blue.
H: Green.

MRR: WHAT IS YOUR RELATION TO POSITIVE PUNK? YOU'VE BEEN GIGGING A LOT LATELY WITH BANDS THAT HAVE BEEN CATEGORIZED UNDER THAT LABEL--WHAT'S THE REASON? All: We are not a positive punk band. We're a punk band. We don't like what's called "posi-punk" although what we think are the roots of this style (BAUHAUS, BIRTHDAY PARTY), are admirable bands. We're not a hardcore band, either.
M: We don't particularly categorize ourselves. The reason we've been playing a lot with posi- punk bands is to attract different audiences.

MRR: IN JANUARY, YOU'LL BE THE SUPPORT BAND FOR ALIEN SEX FIEND, CORRECT? All: That's right.
I: I like ALIEN SEX FIEND.
HTM: The voice in the band does some interesting things but the music is bad. It doesn't have much structure and meanders without really going anywhere.
H: I don't like them.
M: I don't like that music.
MRR: DO YOU HAVE ANY CONNECTIONS WITH DADAISM OR OTHER ABSURDIST MOVEMENTS?

M: Yes, I love Magritte and Dali.
I: I'm more interested in Surrealism. . .Angore and Paul Stewart.
HTM: I'd say I've got a "negative mind".

H: I like Johnny Thunders and Ricky Lee Jones!

ABURADAKO is a nearly neurotically energetic and expressive band and is unlike any band I've heard in this country. In response to my asking a category of the group to a well-rounded member of the scene here, the friend said, "ABURADAKO Music". Marui is an excellent drummer who has provided help (substitute) for tight outfits such as LIPCREAM and numerous others. The line-up of ABURADAKO, however, has always been the same, and they have no intentions of separating or ceasing to perform and record. This is what an exemplary Japanese band should be; they capture the flavor and attitude of very native, passionate frustrations and expressions. The songs themselves are often more musically, rhythmically and lyrically complex than is common. I hope to hear more records from this band and am disappointed that I won't hear them live again before returning to the US in January. ABURADAKO live is one of the most captivating, exciting concert experiences I've had.

An excerpt:
"Logos"
Struggle is forever/ Revolution is forever/
Crazy religion, forever (lunatic, forever)
Reality is forever, ideals are forever,
people are forever, humanity is forever
All powerful father "agape" who became an angel outside/ A camel tired from wandering in the air/ Genius poet of the desert sunThe one who believes is logos
The one who believes is logos
(*"forever" and an equivalent of "why" are homonyms in Japanese in this context. All of ABURADAKO's songs are in Japanese).

Yosuko--vocals/bass
Larry--guitar
Michan--drums
-Interview with Yosuko

"Oi! Tonight"
My motorbike is shining
Let's go to look for guys we saw yesterday
We're having a lousy time
but if we think that way
We can't get drunk and be happy
(the liquor won't taste good)
No no no no future/ Oi!Oi!Oi! Tonight

MRR: TELL US ABOUT ADVERSE/CONTROLLING MENTALITIES IN JAPAN. ARE THERE REBELLIOUS OUTBURSTS?
Y: The Yakuza (equivalent of a Mafia) is the strongest business organizer in Japan. They have a very bad public image but they wear a political mask. There aren't many problems with punks and the Yakuza because the Yakuza doesn't need punk i.e., can't make money off of it). Students don't study politics in school and riots are nearly nonexistent due to tremendous deaths (from the oppressors) in the past. People are more involved in styles than politics. . .I'd like to destroy that mentality.

MRR: IS PUNK THRIVING OR DIEING?
Y: In Japan, it gets more and more popular with time. I suspect this has more to do with fashion than real punk ideals.
MRR: WHAT DO YOU SPECULATE AS THE FUTURE OF PUNK?
Y: As Japan falls into a depression (if it does), the real punks will fall into depression. Yet, I feel with the rise of this punk fashion, the original values of punk will be manipulated-- maybe wiped out. Commercialism is a serious threat.
MRR: HAVE THE MEMBERS OF COBRA PLAYED OTHER TYPES OF MUSIC BESIDES THE PRESENT STYLE? WHAT WERE THEY, IF ANY? WHAT IS THE STYLE OF COBRA AND ITS EXPRESSION NOW?
Y: Speaking for myself, I played with a CLASH- influenced band called "PENIS OK" in the past. Mechakucha!! (roughly translated as "a real mess"), lecherous, dirty lyrics. Now, COBRA's lyrics are rather serious; sad, with hopeful predictions. My individual hope is to bridge Japanese, US, and English music.

MRR: TELL US ABOUT VIEWS TOWARDS FOREIGNERS IN JAPAN AND RASICM.
Y: All people are equal! There is great discrimination in Japan. People affix stereotypes to specific countries and races that aren't necessarily true.

MRR: WHAT ARE YOUR IMPRESSIONS OF 'Oi'?

Y: I love the power of the music. I hate putting idealistic labels with styles and musical expression. Because songs include "Oi," this doesn't affix the band to a set of morals. MRR: WHAT ARE SOME INFLUENTIAL MUSICIANS TO YOU? Y: Cock Sparrar, Freddy Mercury, Joe Strummer.

COBRA has got the power to be among Japan's top punk bands. The older-type mid-tempo music has strong Oi and, recently, pop influences which are melodic and polished on recordings (2 EPs, 2 cuts on HC assembly comp, songs on upcoming cassette comp to be released in '85), and raw, aggressive and faster live. I hear no negative feedback about this band and have heard their records played in stores and during off-time at live houses. Despite what skeptics may take as good imitations of British punk in lyrical content and style, I feel secure in vouching that COBRA is honest and open-minded in its music and that Yosuko means everything he sings from his heart.

LIP CREAM

Charmy--vocals
Pon (Hideaki)--bass
Naoki--Guitar
Maru--Drums

MRR: MUCH OF THE LYRICAL CONTENT OF YOUR NEW ALBUM, Pussy for Sale, DEALS WITH SEX-RELATED ISSUES. COULD YOU COMMENT ON THIS AND DESCRIBE WHAT YOU WISH TO COMMUNICATE?

CH: My message is "I can't trust a woman" (cut on HC Unlawful Assembly comp, AA Records). I've been heartbroken and betrayed in the past very much. I want my listeners to be careful. . .I'll be very happy if I marry someday.

Pon: His lyrics are very personal, sometimes too personal. My primary message is "fight the draft!"

MRR: TELL US SOMETHING ABOUT SEXUALITY IN JAPAN IN GENERAL.

Pon: In the past, women were badly stepped on, but now, they're gaining more business and social power. Slowly, they're superceding. . .catching up to men's power. This is good-- I'm all for sexual equality.

MRR: WHAT KIND OF CHANGES HAVE GONE THROUGH THE BAND STYLISTICALLY AND ISSUE-WISE SINCE ITS FORMATION FOUR YEARS AGO?

Charmy: Our old issues were centered on problems of war, and the music was thrashier. There is a pop-edge to our punk now, and I sing about women/sex a lot.

MRR: DO YOU REALLY HATE POSITIVE PUNK AS MUCH AS IS ADVERTISED ON THE RECORD? WHAT ARE YOUR REASONS.

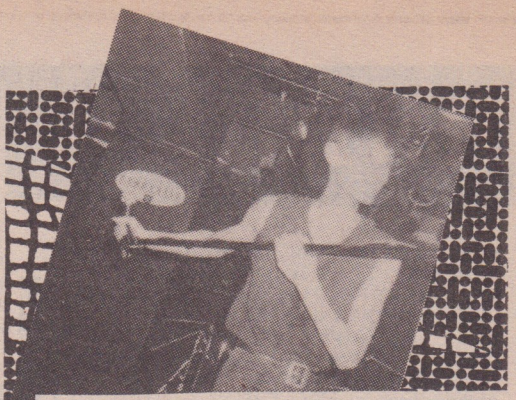
Pon/Charmy: Yes! We do!! Positive punk seems to have no statement value. The music regresses more than adding to punk or helping it. It's a fashion. "Positive punk go away!"

MRR: DOES THE ANSWER TO THE LAST QUESTION HAVE ANY BEARING ON DESTROYING ORDERED, NON-SPONTANEOUS FASHION SENSES--ARE YOU ANARCHISTS OR PACIFISTS?

Pon/Charmy: Anarchists! If we don't agree with something, we don't need it.

MRR: TELL US ABOUT AA RECORDS (Charmy-Tokyo office/ Pon-Osaka office)

Pon/Charmy: The label started in 1983 (singles include: COBRA, 2 EPs; LAUGHIN NOSE EP; ZOUO EP; OUTO EP; FREEDOM EP; JUNK SCHIZO EP--December release. LPs: Unlawful Assembly LP; LAUGHIN NOSE Pussy for Sale LP), and we honestly believe we've got lots of power in the indie market (sales and sell- outs are evident of this. The H.C. Assembly has been re-pressed). We're looking into all kinds of plans for the future including more compilations. For media purposes and better distribution we have both Tokyo and Osaka offices.



MRR: COMMENT ON PRICES OF RECORD PRODUCTION/TAXES/RECORDING IN JAPAN. Too expensive. . .for a 1500 piece press (LP), Tax is 15,000 yen and total record cost is 600,000 yen. We'll print foreign bands' records we're interested in granting them 15% profits. Production cost is ours.

MRR: WHY DO YOU SING IN ENGLISH?

The style of our music sounds more appropriate with English lyrics, and I (Charmy) have a special liking for American slang. Some of our songs are in Japanese (i.e., new upcoming release "Senso Hantai" which means anti-war, and is commonly depicted in Chinese characters on punk badges).

AA Records, Tokyo/ Kikua Ko-Po #102/ 1-22-11 Kaneari/ Katsushika-Ku, Tokyo, Japan. AA Records, Osaka/ Toda Bldg 202/ 3-1- 13 Matsu-Cho/ Hishinariku, Osaka, Japan.

Excerpt from Pon's favorite poem:
Cry of Hiroshima (by a victim of the atomic bomb)
When I got up I was in Hell/ Children are missing/ My body was broken, is melting/ I don't know why this has to be.

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PRISONERS OF CONSCIENCE has just printed up 500 more of their SCREAMING FOR HELP cassettes. They are now available by mail order only. The 13 song, 30 minute cassette comes with lyrics and fold out sleeve.

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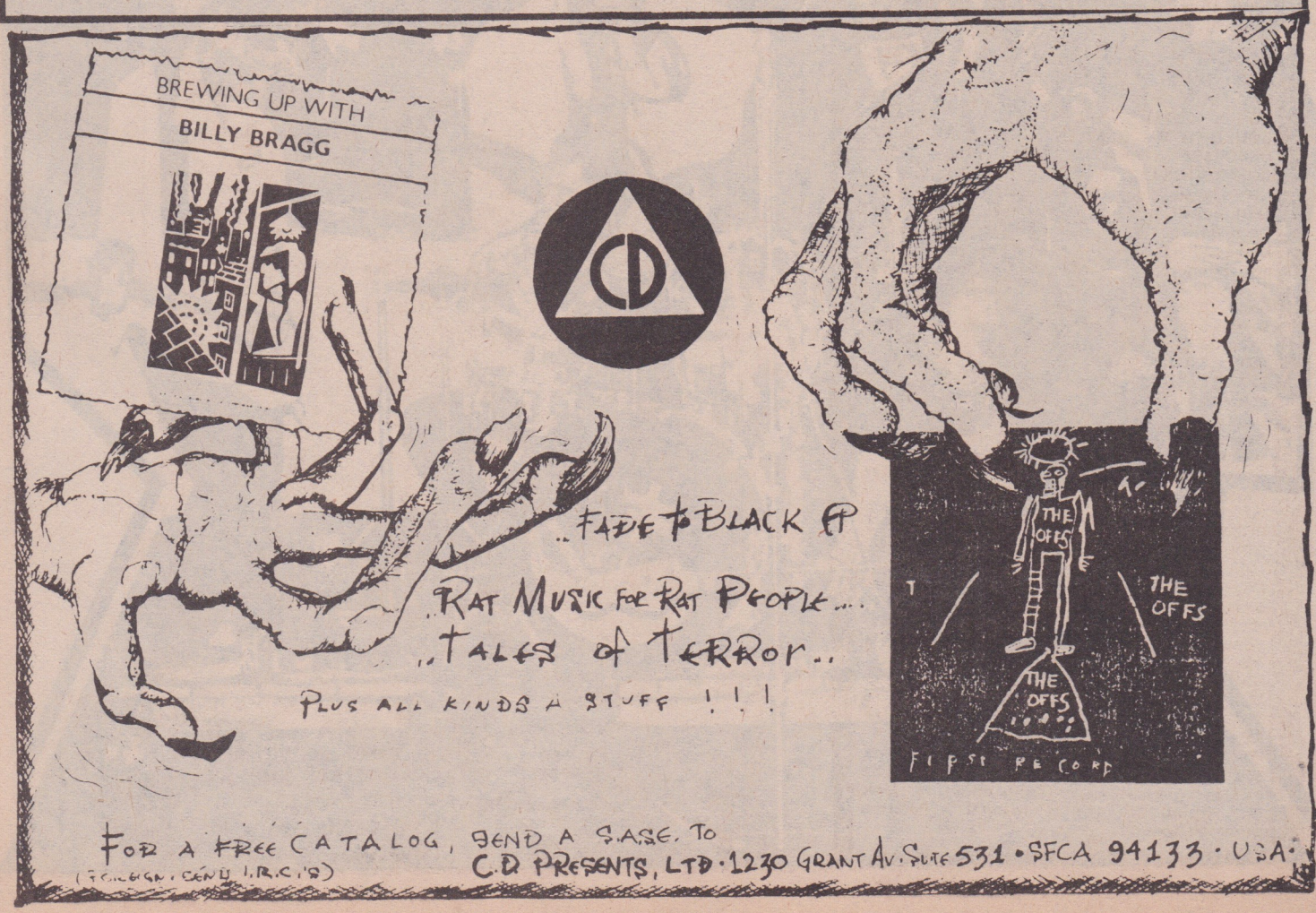
PRISONERS OF CONSCIENCE
John Dwyer
86 Great Oak Lane
Pleasantville N.Y.
10570
USA

A very abrasive one-man punk band with rhythm machine that strongly advocates a political pacifist course of thought and action. Both the lyrics and music are intense and non-wimpy, with good guitar. No trendy politics here at all, and John Dwyer backs up his intelligent lyrics with an extensive reading list and the addresses of many organizations. Recommended. Tim Yohannan MRR OCT 84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South African PUNK

PREFACE - "WILDMAN" SPEAKS OUT.

A GENUINE RESPONSE TO PUNK IN S.A. FROM ABROAD HAS PROMPTED ME TO COMPILE THIS BOOKLET.THE COMPLACENCY OF THE S.A. MUSIC INDUSTRY AND IT'S ASSOCIATES HAS VEXED THE PUNK/ALTERNATE ROCK FRATERNITY IN S.A.,WHICH IN TURN HAS COMPELLED ME TO GIVE A RETROSPECT OF PUNK IN S.A. FROM THEN (1977) UP UNTIL THE PRESENT DAY.
IT IS A PITY TO SEE THAT A LOT OF VIABLE AND CREATIVE MUSICIANS ARE IGNORED, GENERALLY SPEAKING BY THE S.A. MUSIC INDUSTRY,THEREFORE I HOPE THIS BOOKLET WILL MAKE PEOPLE MORE AWARE OF THE SITUATION OUT HERE.ACTUALLY IT IS WITH ABORRENCE ON MY PART,TOWARD THE S.A. MUSIC INDUSTRY ,AND IT'S ASSOCIATES AND THEIR ATTITUDE, BEING THAT THE PUNK GROUPS ARE REFERED TO AS BEING INCOMPETENT,WHICH IS ABSOLUTE RUBBISH.
I WISH TO SEE THAT ALL FORMS OF NON-CONFORMING MUSIC BE IT PUNK OR OTHERWISE HAS AN EQUAL SHARE OF THE INDUSTRY IN TERMS OF AIRPLAY AND EXPOSURE.MUSICIANS ARE APPREHENSIVE IN SHARING THE SAME GIG WITH US AND THE APPARENT SUPERSTAR IMAGE OF SOME KNOWN PUNKS IS TABOO AND THESE PEOPLE SHOULD BE OSTRACIZED,PEOPLE ALSO HAVE A TENDENCY TO CHANGE THEIR MUSIC FROM SAY PUNK TO SOMERTHING ELSE BUT THESE SAME PERSONS IN TURN WILL CRITIZE PUNK AND THIS I FEEL IS A PSUEDO IMAGE WHICH SHOWS LACK OF INDIVIDUALITY.LACK OF VENUES FOR PUNKS TO GIG AT,SHOWS DISCRIMINATION AND BIASNES AGAINST PUNK MUSIC,BUT I FEEL THIS MUST STOP,THIS IS EVIDENT ALSO BECAUSE RADIO STATIONS DON'T GIVE AIRPLAY DUE TO THE FACT THAT THE LYRICS OF THE MUSIC IS TO STRONG BUT WHAT ABOUT THE SUBTLE AMBIGUITY OF THE DISCO/FUNK MUSIC WHICH IS PLAYED CONSTANTLY.
IT IS SAD TO SAY THAT WE GET A BETTER RESPONSE TO OUR MUSIC FROM OVERSEAS INSTEAD OF IN OUR OWN COUNTRY.RADIO SURVEYS ARE INACCURATE BECAUSE I FEEL THAT ALL TYPES OF MUSIC SHOULD BE PLAYED OVER THE RADIO AND THEN PUBLIC OPINION CAN BE FORMULATED. PUNKS IN S.A. MUST UNITE TO FORM THEIR OWN GIGS,AND THIS PROBLEM FACING PUNK MUSIC IN S.A. WOULD BE OVERCOME BY HARD WORK.

HISTORY OF PUNK IN SOUTH AFRICA.

IN 1977 JOHNNY TEEN FORMED THE FIRST PUNK GROUP IN S.A. CALLED FOURTH REICH BUT THE AUDIENCES WERE TO IGNORANT TO EXCEPT PUNK AT THIS STAGE,SO INEVITABLY THE GROUP COMMITTED SELF DESTRUCTION.

A LOOK AT THE SOUTH AFRICAN MUSIC SCENE IN RETROSPECT ONE COULD SEE THAT PEOPLE WERE ENTRENCHED FIRMLY IN DISCO AND HIT PARADE OR "POP MUSIC". GROUPS IN NIGHT CLUBS PLAY ONLY HIT PARADE COVERS AND HARDLY ANY ORIGINAL MUSIC.IN SHORT A MINORITY OF YOUTHS IN S.A. WERE GETTING FED UP WITH THE MUSIC SCENE.

ALL THE RADIO STATIONS IN S.A. PLAY"POP MUSIC"AND NO TIME FOR AIRPLAY IS GIVEN TO LOCAL BANDS INTO ALTERNATE MUSIC,BECAUSE THE MOTTO WITH THE RECORD COMPANIES IS "IF IT DOES'NT SELL WE WO'NT PROMOTE OR PLAY IT ".

WILD YOUTH STARTED IN 1978 AFTER THE BREAK UP OF FOURTH REICH AND THEY STARTED GIGGING IN DURBAN.WEA RECORDS HERE IN S.A. BROUGHT OUT A COMPILATION LP OF PUNK/NEW WAVE MUSIC IN S.A. WITH WILD YOUTH HAVING 2 TRACKS ON THE LP, RRECORD COMPANIES " AND "SO MESSED UP".THE WILD YOUTH WERE NOT SATTISFIED WITH THE EFFORT GIVEN BY THE RECORD COMPANIE AND WENT ON TO PRODUCE THEIR SEVEN SINGLE "WOT ABOUT ME" AND "RADIO YOUTH".THE SINGLE WAS WELL RECIEVED BUT SOLD LIMITED COPIES BECAUSE OF FINANCE.

PUNK ROCK FROM 1977 -1980 WAS BASSICALLY IN THE SEX PISTOLS,999 AND CLASH STYLE OF PUNK MUSIC WITH ANTI SOCIAL LYRICS.FROM 1981 TO PRESENT DAY THE MUSIC ALIGNED ITSELF WITH THE PROTAGONIST GROUP BEING POWERAGE WITH RUBIN "WILDMAN" ROSE EX DRUMMER OF WILD YOUTH.THIS GROUP WRITES HARDER AND FASTER PUNK.SO DEEPLY COMMITTED TO THE MOVEMENT THAT COME HELL OR HIGH WATER - OR EVEN FAILURE TO RECIEVE RECOGNITION - IT'S STICKING TO IT'S GUNS.

SOUTH AFRICAN PUNK BANDS:

SA. PUNK

DURBAN:CITY

FOURTH REICH	I977	DEFUNCT
WILD YOUTH	I978 - I980	DEFUNCT
DEAD BABIES	I978 - I98I	DEFUNCT
ROTORS	I978 - I982	DEFUNCT
LEOPARD	I979	DEFUNCT (ALL GIRL PUNK BAND)
CONTAMINATORS	I979	DEFUNCT
GAY MARINES	I98I - I982	DEFUNCT
RESISTANCE	I98I - I982	DEFUNCT
POWERAGE	I98I	STILL GOING
SS GENERALS	I98I	DEFUNCT
WAFFEN	I98I	DEFUNCT
WARSPIKE	I98I - I982	DEFUNCT
MANIPULATORS	I982	DEFUNCT
LIVING DEAD	I982 - I983	DEFUNCT
DERANGED MOTIVES	I982 - I983	DEFUNCT
THE DRAFT	I982	DEFUNCT
DARK CONTINENT	I983	STILL GOING

REASON FOR THE ABOVE BANDS NOT PLAYING ANYMORE EXCEPT FOR TWO IS THAT THERE ARE NO VENUES FOR GIGS & LACK OF PUBLIC INTEREST.

PIETERMARTIZBURG:TOWN

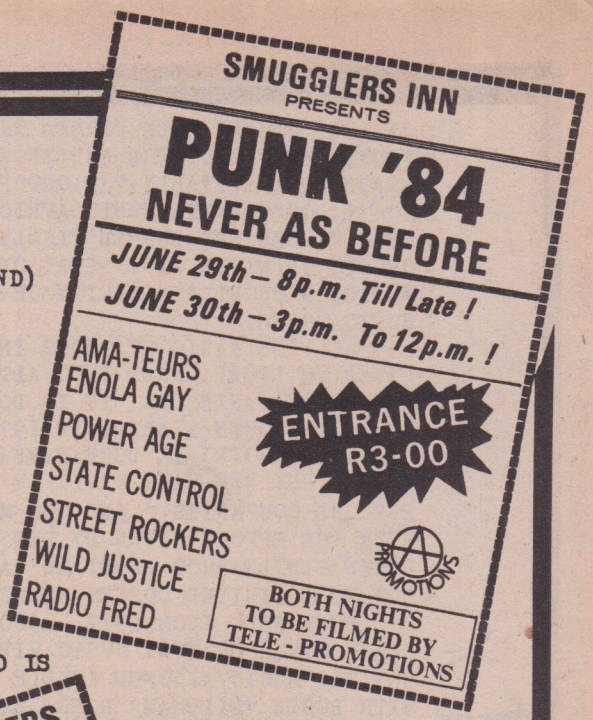
SLAVES OF JANET	I980 - I98I	DEFUNCT
TRUTH - DK	I982	DEFUNCT

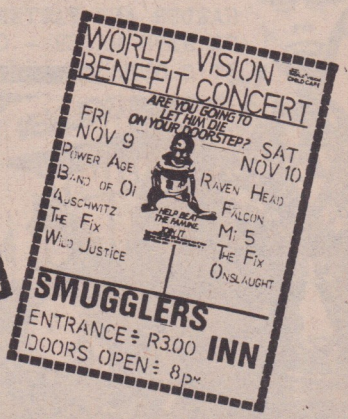
JOHANNESBURG:CITY

YOUNG,DUMB & VIOLENT	I978 - I979	DEFUNCT
ONSLAUGHT	I983	STILL GOING
GARAGE BAND	I983	STILL GOING
SULPHATE	I983	STILL GOING

CAPE TOWN:CITY

PRIVATE FILE	I979 - I980	DEFUNCT
RIOT SQUAD	STILL GOING -	OVERSEAS UK.
RED ARMY ?????		
DIFFERENT LEGION	I983	STILL GOING





IN EARLY 1977 DURBAN MUST SURELY TAKE THE HONOURS FOR THIS LANDS FIRST PUNK BAND FOURTH REICH;
PLEASE NOTE "FOURTH REICH" WAS MERELY USED AS A NAME,AND NOT INTENDED AS A SOCIAL STATEMENT.THEY HAD NOTHING TO DO WITH NAZISM OR BEING PRO NAZI.
"WE WERE AWFUL,NOISY AND BLOODY INCREDIBLE" AS TEEN DESCRIBED IT.BARELY FEW CONCERTS OLD THE BAND SELF DESTRUCTED.
SOME OF THEIR SONGS WERE "MAYBE I'M WRONG","FIGHT THE WORLD" AND "ANTI YOU".

LINE UP WERE:JOHNNY TEEN - GUITAR
MARKO POGO - DRUMS
BUDGIE - GUITAR
JOHNNY WEDNESDAY - BASS

FOR MORE INFO;CONTACT
MARKO POGO
I9 HIGHLANDS RD
LA LUCIA
405I
NATAL
SOUTH AFRICA

POWERAGE THEN AND NOW:

FORMED IN JULY 1981 BY BROTHERSSSPIKE (VOCALS) AND BRETT (GUITAR).
ORIGINALLY A 5 PIECE OUTFIT (2 GUITARS,BASS,VOCALS AND DRUMS).
1st GIG OCTOBER 1981.AT THE END OF 1982 THE BASSIST AND RHYTHM GUITARIST LEFT THE BAND.THE DRUMMER (PILLS) DEFECTED TO THE U.K. WILDMAN (DRUMS) AND INFECTOR (BASS) JOINED END OF 1982.RECORDED DEBUT SINGLE IN MARCH 1983 WHICH HAS BEEN RETECTED BY ALL RADIO STATIONS IN S.A. POWERAGE'S MUSIC IS TOTALLY HARDCORE.
POWERAGE HAVE THEIR OWN FANZINE CALLED "POWERAGE VOICE".
FOR MORE INFO ON POWERAGE,FANZINE AND SINGLES CONTACT:

SPIKE
16 KENTUCKY DRIVE
VIRGINA,4051
NATAL,SOUTH AFRICA

WARSPIKE (1981 -2)

A DURBAN GROUP FORMED IN DECEMBER 1981 WHICH WAS A NEW STAGE TO THE DIRECTION OF HARD CORE IN S.A.
THE GROUP DREW IT'S INFLUENCES FROM CRASS,EXPLOITED,DISCHARGE AND DISORDER.
THE MUSIC WAS A STANCE AGAINST WORLD WIDE WAR AND VIOLENCE AND WAS DEFINATLY HARD,FAST AND VICIOUS.

NUMBERS WERE WRITTEN BY THE GROUP:"TERRORIST ATTACK","IS THIS YOUR OWN LIFE", "ENDLESS SLAUGHTER","PUNKS UNITE" AND "FIGHT FOR C.N.D" AMONGST MANY OTHER NUMBERS.

THE GROUP HAD FEW GIGS IN DURBAN AND WERE NOT WELL RECIEVED BY THE STRAIGHTS BUT APPRECIATED BY THE PUNKS.LINE UP CHANGED WHEN VIRUS LEFT TO JOIN "GAY MARINES" AND WAS REPLACED BY HIS BROTHER SEPTIC ON BASS.

LINE UP:DEREK MAC PORNO - MOUTH
"WILDMAN" - DRUMS
KARL MANIAC - GUITAR
VIRUS/SEPTIC - BASS

FOR MORE INFO CONTACT:

"WILDMAN"
19 WINMURE
50 GORDON RD
MORNINGSIDE
DURBAN,4001
NATAL,SOUTH AFRICA

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SOMETHING TO BELIEVE IN!(BYO 004)
(A NORTH AMERICAN COMPILATION)

HOW TO MAKE A RECORD

by PUSHEAD

A crowded record store, sparingly filled with vinyl junkies, finger-flipping through vast names of musicians inscribed upon cardboard covers. Sound hovers throughout each cranium, as the brain accepts the melody while the titles rush forth. Loud bursts of scratchy harmonies jump to and fro within the store's atmosphere, as a misshapen vinyl platter; hosts spinning revolutions to the long arm of the stylus. The sound taunts as it enjoys, but how did it get to that shape?

So you're interested in making a record? And you ask all these questions of what to do and how? Having myself recently entered this vinyl platter arena, I have learned quite a lot, and that there is so much to offer in the knowledge of this field. And to help all you interested participants out there, I am sharing this knowledge here, so that your concept is easier conceived. Asking questions, doing research, and just plain experience is where this small dose comes from. It won't contain it all, but hopefully enough to make it all go round. It's all a lot of fun.

Naturally, your band is formed, or your songs are written, and you're ready to record. You've arranged the studio time in a studio you feel can meet your needs. Before you enter....practice, practice, practice! Get your songs down, tight. Don't fool yourself. Look for what you're striving to acheive. Studio time is money, and if you're not prepared, you'll spend a lot which will affect the finished product's overall price. Now, if you're new to a studio, it is advisable to find out who your engineer is, and talk with him on the sound you seek, and to hear samples of stuff he has done. The engineer runs the board. Any mistakes there will affect your finished sound or have you re-recording sections. Sometimes, examples of quality products you enjoy is best to play for your engineer, to help him with the sound (since hardcore isn't well-known in most studios). Then, there is your producer. That can either be the actual band or band member or outside individual. The producer works with the engineer to acquire the exact sound, to get the balance right. The producer is the ears of the sound. Make sure you know of this producer's portfolio, or that he/she has a capable knowledge of the type of sound you seek.

In the studio, you might be faced with a 4, 8, 16, 32, or 64 track studio; the more tracks, the more advantages. Whichever one you use, work out with the engineethe tracks you will use, and for what. If there are 4 members in your band, and you use a 16-track mixing board, don't use 4 tracks to record.

ILLUSTRATION BY SEAN WYETT

Figure out if you need guitar overdubs and how many guitar leads, how many drums tacks, vocal tracks, background vocals, bass tracks, and whatever you desire to get a full stereo sound. The engineer will mark on the board each track. While recording, the engineer should keep a log of song tracks and location on the reel, to help with the mastering process. Make sure a copy is kept in the master reel's box for future reference. When finished doing the tracks onto the master reel, it is advisable to then do a rough mix, record a cassette of it, and listen to it closely. Give it a few days, so you can pick up any errors or areas needing more attention. If you use a producer, work together with him on this.

Your next step is to then re-enter the studio to do the final mix. How the final mix turns out is entirely up to you and/or the producer. This is where all the layed-down music tracks all come together to work. The final mix will go on a quarter-inch reel tape. The type you use is up to you (prefered: Scotch, Ampex, BASF, Agfa-Gavirt). It is advisable to master it at half-track, not quarter-track, for the half-track takes up the whole of the tape, as a quarter-track takes up one half of the tape. Use a 1.5 mil thickness tape or standard play tape. (1 mil is ling- play tape, ½ mil is triple play tape). It's not good to master on thin tape (½-1 mil), because it is easily damaged and will stretch. Your first step on the master reel is to add your test tones. They should be done on the mastering machine. Set the level at "0" on the VU meter. The settings : 1K on the left channel, 1K on the right, 1K on both channels. 10K on both channels, 100HZ on both channels. (K=1000 cycles per second; HZ=hertz cycles). When making the master, don't let the program (music) go past "0" or the test tones will become useless. A faster speed is recommended: 30 IPS, 15IPS...preferrably. Equalization: NAB, CCIR, or IEC. While recording the program, time each individual number for reference. Once the transfer has been from master reel to master mix, then you need to edit.

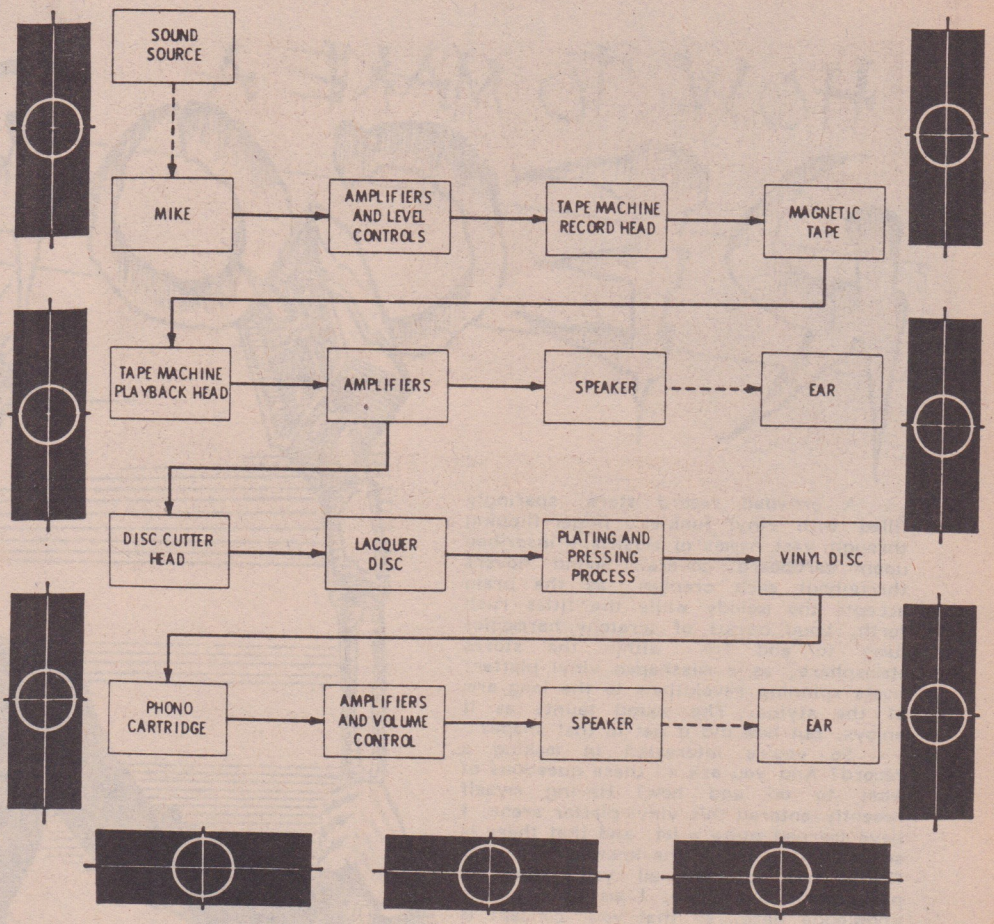
First, make sure the razor blade is demagnetized, and try not to touch the tape itself. Body oils can lead to deterioration. When splicing, use paper leader, not plastic leader, as plastic makes pops as it goes over the head. Blank tape is OK between songs, but will keep the tape hiss instead of silence, plus no visual effect from just blank tape. With the editing over, it's best to play the tape through so the tape will sit on the roll. If fast-forwarded, lips will be made which makes the tape vulnerable, for if an edge gets damaged, this is very bad. Store the tape tails out, which prevents print through. I found it was easier if the tapes were tails out, which helps the engineer set the reel up. It's also good to notate if it's "tails in" or "tails out". Also, it's useful to list what level it was mastered on. Finally, tape down the leader on the reel and store in an area that's free of magnetic fields. If you send it through the mail, make sure to put foil over it to prevent any magnetic damage. Also, make a safety copy of your master mix, just in case!!!

With the reel all completed, you're ready to get it pressed. "Where?" is the most frequently asked question. I guess that depends on you and where you live. Write for price quotes always first. Fing out where some records you like were pressed. Questions to ask besides price: 1) Defectives--what percentage of the press run will be defective. Bad pressings are costing you. 2)Check if the pressing is thick or thin, and if they are using pure virgin PVC or recycled PVC (virgin is the best for sound quality). Colored vinyl will cost you more, as will picture discs (keeps those collectors at bay though). 3) Find out how long it will take to press. I can't list all the record pressers, since I don't know them all, but personally I use Bill Smith in El Segundo, California.

Your first step to pressing is getting the actual plates made.

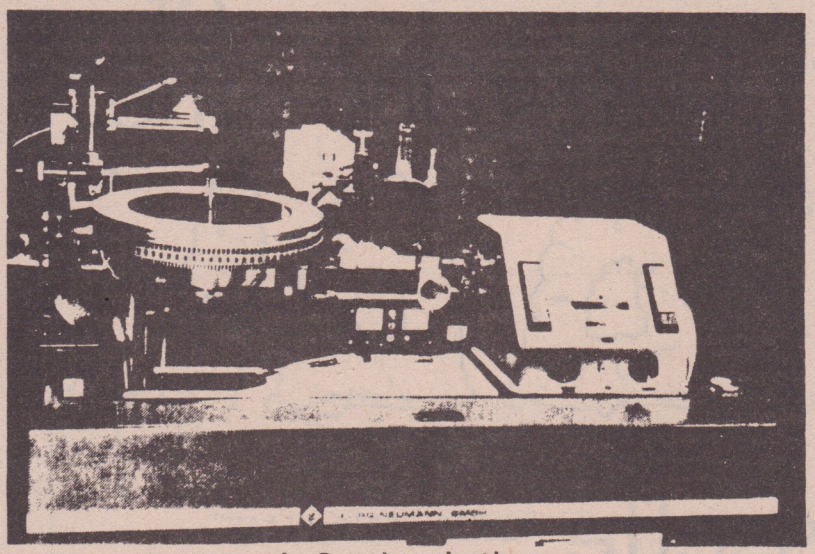
The master lacquer is the first record that is cut off your master tape; where the electrical signal is stored on the tape will be converted into mechanical movements on the cutting lathe's head and stylus, which cuts grooves into a flat, shiny, lacquer-coated disc. When the engineer has done a successful lacquer cut, it is sent to be plated, where the metal impression of the master is made. From this, either a 2-step or 3-step process will be formed, which is the master, stamper or the master, mother stamper. The stamper is the plate where the first vinyl comes off of. A stamper only lasts a thousand to a couple of thousand pressings, since the grooves in the metal stamper will wear thin and lose sound quality--hence is why, in large pressings, many stampers are made off the mother. But the mother isn't used to press. The mothers are made off the masters, where the stampers can be made off the mothers or the masters. Thus, with this process, you will know that it can cost to have so much metal work. Changes include the lacquers, then the metal work. This is besides the actual cutting. So make sure you judge your costs accordingly.

The Recording Chain



You can have this done through your presser, or send it to a source that will do it and then send it to your presser. Check costs. Also, if you run colored vinyl, your stampers will run thin quicker than with black vinyl. That is why colored vinyl is more of a novelty. The colored vinyl also lacks the strength that the black does and is more open to warpage and defects. But I've been told that a clear vinyl or a white vinyl (if of virgin PVC) holds a more solid sound reproduction than the black vinyl does. Some hi-fidelity recordings you'll find on white vinyl. Again, this is all to preference and show. Once the vinyl is pressed with label, the record is then inserted in the paper sleeve, which is then collated into the record jacket and inserts are also enclosed. Then the entire piece is shrink-wrapped and placed in a box. Now, onto the final materials...

For your materials of the record (ie recordjacket, labels, insert pages, etc), they can all be made at different factories or through one. Your judgement is important as to what the prices charged will be and the quality of the work is...which is essential for the project you are designing and producing. First, there is the labels. Your best bet is to lay your label out yourself, so that it is camera-ready for the label printers to take it from there. You do not need to make it the size of the actual label. It can be bigger, as long as its proportions is the same. Try not to send the label printer your original label. Get a photostat made down to the actual size and keep the original (so it won't get lost). When you get the price quotes for labels, the first pricing will be if they have to set it up, or if it is camera-ready. Most labels are priced per 1000, and as the quantity goes up, the price can go down. If you're



A Cutting Lathe

going to press 1000 records, always make more than enough labels, so if you repress, you'll have them ready to go. An actual label pressing will be more, or an overrun to avoid any misprinted labels, etc. That is charged to you. The place that makes the labels will ask who is pressing the vinyl, and if it is in the area, they will deliver them to the pressing plant. If you choose to make your labels with 2,3,4 colors, then you must lay it out, each color sperately, so the negatives can be shot that way. The color can be black on your original, so the space is solid for the color when shot. Your layovers must align pefectly in order to get a good color alignment off the press. The same goes for the typesetting. Labels are important for disc jockies, especially to know locations of songs. So keep that in mind, as well as the buying public, who will need to know the track listing plus the A & B sides. Not everyone knows to look on the matrix of the vinyl (the end area next to the label) to see what the side is.

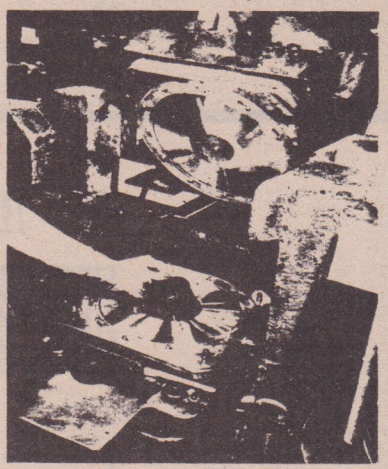
Your record jacket is your important part to do the actual selling of your vinyl product. It is what is seen, sometimes before the actual music is heard. But laying out the jacket can be harder. First decide on your cover graphics, the effect it will have on your vinyl product. Whether you use art, photographs, or type set, the actual layout must work for you. There is also your back cover, and the layout of that. Decide on your front cover, lay it out with your logo and title (if one), plus whatever else is needed. Then lay out your back cover with the track listings, art, photos, type set, whatever you decide. If you are laying out a 12" size record jacket, you must have the dimensions exactly right. So take a record jacket and disassemble it so you can see how it was done. Get the dimensions off of that, so you can use it as an example to lay out your cover. When you put both the back cover and front cover down as a solid layout, remember your spine and it must have exact proportions to turn out right when it is completed and folded. Now, one point to help out, is when you have this entire layout all finished, is to have the negatives of it in actual size, shot near you. You must check around to find cheap prices. The difference is incredible. That way you can send the negatives to the cover pressing plant and you know what to expect. For colored covers, you'll need negatives for each color. (Remember, 2 colors can make one color, so you won't need 15 negatives for a full cover cover). On calling the cover-manufacturing factory for prices, the prices will vary so much, from quantity to how many colors, and if camera- ready art. Always make more covers than needed, for if you do repress, they will be on hand, which makes it much quicker if you have the capital. The cover's actual printing can take 7-30 days time to be finished. Expect delays, due to their print-run schedules. Again, when the covers are finished. they can also be delivered to the pressing plant. If you plan to do 3000 of your product, make 5000 covers, so you get the price breaks. Your overrun will be 10%, which you charged for. The cover manufacturer can help you out with any problems that occur.

The insert, whether it be lyric sheet, a photo page, stickers, ads, or whatever, can be an extra charge or in the qouted price, so be sure to ask your vinyl presser. If you have 2 inserts, you will be charged for 2 unless you incorporate them together as one (glued, stapled, etc). That way, when it's stuffed, it's all together. It is best to get your insert printed at the printer of your choice and shipped to the presser. With this, the presser can collate all of your packaging together, and the job will be completely finished after they have pressed the vinyl.

When you have OK'd the test pressings, which are the first examples off the metal work, which also have the best sound reproduction of the entire pressing, the presser can go ahead if they have the labels, jackets, etc. One point: to keep your sound quality high and close to the tape, you should keep the grooves on each side to 18-25 minutes of playing time (for an LP), or sound will lose at each minute and extra groove. In making Cleanse The Bacteria, I strived for high sound quality, along with lots of quantity. I decided to sacrifice a little sound quality though for quantity, so that the person buying the record really got their money's worth with a lot of music. So, each side has over 31 minutes a side, which is a lot. The engineer who cut the lacquers for it did a superior job, and the sound loss was -2DB, a lot less than expected. A normal album is cut at 0 DB or 1 DB, depending on the person and time limitations. All this means is that it is a little quieter, and turning up the volume is advisable. Also, a little bass upage doesn't hurt. We kept the quantity without much sacrifice on the quality. This is the kind of thing you check for with test pressings. Always play the test pressing on a stereo you normally use; that way your ears are atuned to what the sound is.

Now, your costs so far are your studio time, your lacquer and metal work, your test pressings and extra stampers, labels, jackets, inserts, all camera work, and the pressing of the vinyl. The next expense is the shipping, on which you can save a lot by "drop shipping" your product directly to the distributor from the presser. Check into it.

Another thing to remember is your advertising, your promo copies (to radio stations, magazines), and your free copies. All these cost you. Advertising helps outrageously. So does airplay. So use your judgement on who you send copies to. Also, your distributor plays an important part in getting ii the stores. Whatever you do to help them in info, flyers, posters, etc., helps the stores they deal with. Advertise the product. The ads and airplay will have the public asking in the stores. There is a lot of responsibility in making and selling a record, but end result is one of satisfaction.

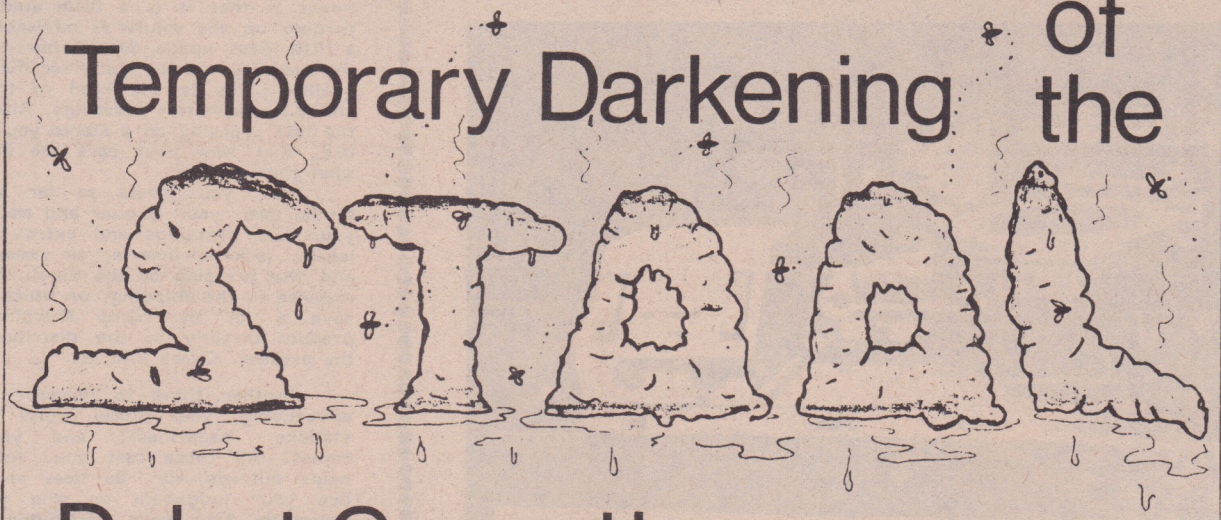


A Record Press

In closing, the work that I have done on Cleanse The Bacteria has been a lot of fun and a knowledge-gathering experience. There has been a great deal of time and effort put into it, in the hopes of giving the public a very good record for a good price. It will be available in the U.S.A., and licensed in the U.K. for English and European distribution, and licensed in Japan. I didn't choose big name bands to sell the record, for the music on it has the power to do it on its own-- over 63 minutes worth. The whole project was created as my "thank you" to everyone for supporting my efforts over the years. I have met a lot of wonderful people, and with that, I share the knowledge I have learned upon making the record...in hopes that it will help in your future vinyl ventures. Not all the information is here, but I hope what is does help. Good luck to you all and thanks. Make an effort, show your hardware.

Pus/ P.O. Box 701/ S.F. CA 94101

Temporary Darkening of the



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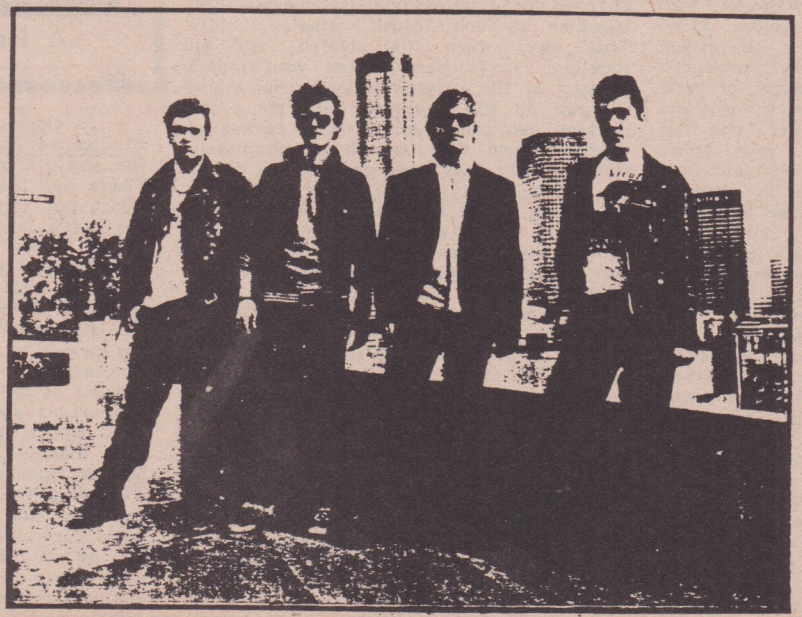

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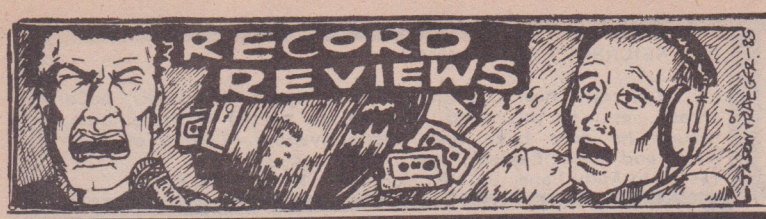

REVIEWERS
(JB) JEFF BALE
(JEL) JELLO BIAFRA
(RF) RAY FARRELL
(LH) LYLE HYSEN
(CL) CHIP LAMEY
(PUS) PUSHEAD
(RS) RUTH SCHWARTZ
(SS) STEVE SPINALI
(TV) TESCO VEE
(TY) TIM YOHANNAN

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

Just want to make a couple of corrections and clarifications from last issue. First, when we review an overseas record that is being directly distributed in the U.S., we usually (or should) list the distributor's name instead of the foreign address. It's been pointed out that we failed to do this with a couple of reviews. So, all Weird System products are distributed through Systematic in the U.S. And, the INGRON HUTLOS EP is distributed by Raunch. OK? the last correction is the title of the Desperate Teenage Lovedolls compilation soundtrack LP, which was incorrectly listed as Desperate Teenage Runaways.

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ARTO LINDSAY'S AMBITIOUS LOVERS - LP

Arto is a veteran of more experimental/no wave jazz groups (DNA, LOUNGE LIZARDS, etc.) and he's been heading toward jazz lately. This record's kind of slick and subdued, but he's one of the few improv dudes who can make you laugh. Some latin stuff, sardonic dance music, and some of what he's known for -- but you can't hear his guitar. Cool lyrics and vocals. (RF)
(Editions EG, no address)

BLACK FLAG - "Live 84" tape

A superior quality live tape showcasing an evening with a seminal, legendary, masochistic, poignant, chaotic beast of an outfit who have not lost one iota of aggro. Will the years catch up with BLACK FLAG? Will they cease and desist this rampant high-speed lurch? Hope not... (TV)
(SST Records, PO Box 1, Lawndale CA 90260)

BUTTHOLE SURFERS - LP

Touch & Go is on a real winning streak here, what with the DIE KREUZEN LP, and now this. By now, most people know how dynamically weird the BUTTHOLES are, so I'll skip the intros and just say check these walking, talking Texas nightmares out...dudes. (TY)
(Touch and Go, PO Box 433, Deerborn MI 48121)

CIA - "CIA" LP

If you liked the original line-up of the band, or if you've ever liked the CIRCLE JERKS, then rest assured you're going to like this one. While there's a bit of tedium in the uniformity of their thrash, it's more than compensated for by the overall power and tightness. Good. (TY)
(Incas, 272 Benham Ave., Bridgeport, CT 06604)

CATATONICS - "Hunted Down" EP

Sounding more than a little like SSD (their admitted heroes), this thrash/metal five-song slab is quite a strong debut from this now-veteran band (see article this issue). If you like "power" punk, then hunt this one down. (TY)
(Anorexic, 127 Maple Dr., Camillus, NY 13031)

DDT - "Broken Toy" LP

This songs on this debut album hallmark some fine elements of the DDT style: exceptional lyrics, passionate vocals, and compositions which emphasize thrash with tasteful guitar breaks. Although some of the tracks do tend to lack distinctiveness, "Last Train to Athens" rates as a classic satiric rocker. Pretty good. (SS)
(DDT, Box 720345, Atlanta GA 30358)

DEFY - "Parent Ownership" cassette

While this new band hasn't developed any new style yet, they are enjoyable and inspiring for a couple of reasons. First, at least two are women (we need more in bands!), they play a good, intelligent brand of garage thrash, and finally, hail from East Oakland, where no punk bands had hitherto come from. Keep it up. (TY)
(Tim Drew, 1033 Winsor Ave., Oakland CA 94610)

DIDJITS - "Durga! Durga! Durga!" cassette

I guess what's "underground" is relative to where you're from. For these guys from Central Illinois, this form of pop/punk/funk they practice is pretty radical. For me, though, it's a bit too close to much "new wave," although there are moments that attract me. Needs more edge. (TY)
(220 N. 16th, Mattoon IL 61938)

DOGMATICS - "Thayer St." 12"

Boston garage rock in the tradition of the REAL KIDS. Those who enjoy the REPLACEMENTS will probably take to this, though I found it a bit too slick and poppish and not rockin' enough. There are a couple of kickers, but the ballad-y side (augmented by the dreaded sax) is more than I can take. Also, "Hardcore Rules" is a backhanded slap at the scene. (TY)
(Homestead, no address)

DROOGS - "Stone Cold World" LP

Probably the first of the neo-psych and neo-'60's bands (they were putting out indie 7"-ers back in '75), they haven't lost their feel for the genre at all. The great production by Earle Mankey doesn't hurt either; they churn out nine songs that are more on the psych side than punk (though not always), but are packed with plenty of punch nonetheless. The title cut is excellent! (TY)

(Plug in Socket, Box DH, Van Nuys, CA 91412)

JOHN FOGERTY - "Old Man Down the Road/Big Train"

After reading some articles and reviews that this first release in years by the former CREEDENCE CLEARWATER REVIVAL frontman was the "real McCoy," I was psyched for some great straightforward rock'n'roll. What I got was some so-so straightforward R'n'R, more reminiscent of CCR's dying days or their BLUE RIDGE RANGERS incarnation. Shit! I'm disappointed. (TY)
(Warner Bros.)

BOBBY FULLER FOUR - "Volume 2" LP

Culled from demos left behind after his death in 1966 (he was rumored to have been killed by the mob -- gasoline poured down his throat and lit!), most of these tracks are tame compared to his classic "I Fought the Law," but do convey his evolution from the heir to BUDDY HOLLY to a '60's rocker. Surprisingly, I like his version of "Miserlou" the best here, as surf music wasn't what he was noted for. For fanatic collectors only. (TY)
(Voxx Records, PO Box 7112, Burbank, CA 91505)

FUZZTONES - "Leave Your Mind at Home" 12" EP

One thing that bugs me about a lot of today's neo-60's bands is that they're so concerned about projecting the "correct" image and musical format that they actually do a disservice to the creative spirit of the mid-60's, and the FUZZTONES sort of epitomize that tendency. I know it's unfair to single them out, because they do produce appealingly raunchy blasts with belligerent singing, fuzz guitars, and cheesy organ swells, but they are among the most calculated of the bunch. Still, this batch of cover songs rocks out, so who cares? (JB)
(Midnight; contact Fuzztones--P.O. Box 636--N.Y., NY 10009)

GRAVEDIGGER V - "All Black and Hairy" LP

Another hot new neo-60's release. This now defunct outfit was from San Diego, and they knew how to mix original and cover songs to achieve the right mid-60's feel. The high points here are an amazingly snot-nosed vocalist with sneering 60's inflections, some strong original songwriting, an appropriately tinny "mono" production, and an above- average choice of tunes to cover. Although the fuzz guitar could be louder, these guys have obviously been inspired by primo stuff. (JB)
(Voxx; contact Gravedigger V--8385 Hudson Dr.--San Diego, CA 92119)

GREAT PLAINS - "Born in a Barn" LP

Maybe if you're from the Midwest you might relate to this record, with its geographical themes (there's even a song about Woody Hayes) and garagy appeal. But it's pretty folky overall. Erikka says it sounds like "bad NEIL YOUNG." (TY)
(Homestead Records, dist. Dutch East)

GENERIC YOUTH - "Fuck Reagan" cassette

Yep, here they are, performing their generic hits like, "Nuclear War is Awful," "Peace Is Where It's At," "Slam, Slam, Slam," "Government is Lame." Actually, the only way I can tell it's really them is from the flyer, because musically it's all just one big "live" blur, making them sound like countless other generic YOUTH imitators. (TY)

($2 to 45 Leigh Ave., Princeton NJ 08540)

HOMO PICNIC - "Blood on the Walls" cassette

A self-admitted silly name, but the music and lyrics aren't. While sometimes metallic, they are pretty energetic and straightforward instrumentally, with lyrics that are well thought out and somewhat political, though not dogmatic. (TY)
(369 E. Gowan St., Philadephia, PA 19119)

HUMAN SUFFERAGE - "Thank You, Mother Dear" 12"

The production on these acidic thrash compositions is extremely basic, as on their debut LP, but HUMAN SUFFERAGE earn high marks for improved songwriting and a sense of passion that's almost tangiable. "Take It for Granted" is a snappy hardcore number worth special mention, but the lyrics on all these songs show that this band is extremely articulate, too. A must-get. (SS)
(New Age Records, 1585 N. High Street, Columbus OH 43201)

HUNTING LODGE - "Nomad Souls" LP

HUNTING LODGE are much more rhythmic and less cluttered here than in some past releases. This is closer to CABARET VOLTAIRE but less obtrusive -- and no electronic cliches. (RF)
(S/M Productions, PO Box 1282, Port Huron MI 48060)

MAN-SIZED ACTION - "Five Story Garage" 12"

These guys hit you with power and drive that falls somewhere between HUSKER DU and NAKED RAYGUN. Their sound is continually driven like fellow Minnesotans the HUSKERS, but their rhythmic pulse is more akin to N.R. (TY)
(Reflex, dist. by D.E.I.T.)

NAKED PREY EP

Remember hard rock? This Arizona band sounds like they've been isolated for ten years, but they're really good -- like ALICE COOPER but more on the "lonesome" side. It's slightly metallish without the power for power's sake. (RF)
(Down There/Enigma, no address)

9353 - 12" EP

Semi-psychedelic funk rock? A wimpier URBAN VERBS? A decent idea overpolished? A reviewer who's just not into it? Should I take some acid? (TY)
(R&B Records, PO Box 25054, Washington DC 20007)

NOBODY'S FAVORITE - "Worse Than Live!" cassette

The first couple of tunes would lead one to believe this band is firmly rooted in the early '70's sound of the STOOGES/DOLLS. But further on they display their punk and hardcore side. Since this is a garage quality tape, it's hard to tell exactly how together they are, but I suspect they're a good outfit live. (TY)
($4 to 114 Chester Ave., Milmont Park, PA 19033)

NOD - "Death to the Boss" cassette

This live tape is characterized by long songs, with somewhat of a slow STOOGES influence, and perhaps a bit of early TELEVISION mixed in. The sound quality is decent for a live recording, but some of the wanking and effects get a bit obscured, as this is moody stuff. (TY)
($4 to Paul Kopasz, 1 Lispenard St., NY NY 10013)

OUR NEIGHBORS SUCK - cassette

You can hear garage, pre-'77 types of punk, SoCal thrash, etc. in this band. I'm not too partial to the singing, though he does have some distinctiveness. Covers of "New Race" and "Can't Explain," too. (TY)
($4.25 to Andy Lane, 9017 W. Montecito, Phoenix AZ 85037)

PAINTED WILLIE - "My Fellow Americans" 12"

A musical departure of sorts for PAINTED WILLIE, this topical release incorporates aspects of rap, funk, and slower rhythmic forms. But the accent here is on lyrics, with title track zeroing in on Reagan's "We begin bombing Russia..." "joke," and going on from there. It'd be nice to see more bands using vinyl as "current events" ways of communicating opposition. (TY)
(Spinhead, 2265 Westwood Blvd. #541, Los Angeles CA 90064)

PANDORAS - "Hot Generation/You Don't Satisfy"

The PANDORAS present two rockin' blasts of '60's psych/punk on this one. "Hot Generation" opts for a slightly more commercial approach than past efforts, though the flip packs it all in -- cheesy keyboards, thickly textured guitar riffing, and an unforgettable melody. The cover's great, too. (SS)
(Voxx Records)

PART-TIME CHRISTIANS - "Rock and Roll is Disco" 12"

This remarkably consistent eight-track effort shows the PART- TIME CHRISTIANS at their quintessential best. Scathing, DIE KREUZEN-style vocals blend with grinding thrash (metal overtones included) on most of these songs here, though "Bowling Pin Massacre" parodies rap effectively. If they bowl as good as this record sounds, they'd probably hit a near perfect score. (SS)
(Alternative Tentacles, PO Box 11458, San Francisco, CA 94101)

PLASTIC FANGS - "Cloak and Dagger" cassette

Seems like I've heard more and more new bands lately that are borrowing heavily from the early '70's proto-punks like the STOOGES, HEARTBREAKERS, etc. This band is in that vein, although other less appealing aspects of '70's rock creep in, too. Overall, a nice nostalgic departure. (TY)
($4 to Paul Kopasz, 1 Lispenard St., NY NY 10013)

POINT HURON STATEMENT - "Maggie's Farm/Lay Down"

A current band with a '60's fixation, copping their name from the S.D.S. 1962 statement of purpose, and a cover of BOB DYLAN's classic. Actually, I'm surprised that no British band has done this (have they?), because Maggie Thatcher is plastered across the record sleeve. The music itself is a slightly more bluesy version; the B- side is a funky throwaway. (TY)
($2.50 to Bob Dillon Records, PO Box 1695, Longmont, CO 80501)

PSYCHO MOTOR EFFECT - cassette

Folk, mutant psychedelia, and experimental influences abound on this debut cassette. Acoustic and electric guitars predominate over lilting vocals in these improvisational-sounding songs; I felt that this band needs to apply more structure and invention to their output. (SS)

(Farm, PO Box 95123, Seattle, WA 98145)

PUBLIC ENEMA - cassette

A young Berkeley thrash outfit that sports some keen bass- playing and guitarwork that are sometimes disconcerting (it's the weird tone, which is both good and bad). Good vocals, too, but they have a propensity to break into rock'n'roll/R'n'B riffs in the middle of songs. (TY)
(Eric Thomas, 1630 Channing Way, Berkeley CA 94703)

PUNKY BREWSTERS - "Secret Electicution" cassette

Where does one draw the line between cute and dreadful? This is one of those judgement calls, being just guitar and vocals, punk singer/songwriter stuff. I dunno. (TY)
($1 to Death Rott, 131 Reesers Rd., Camp Hill PA 17011)

RUIN - "Proof/Life After Life/White Rabbit" cassette

A three-song goodie. The production on these rockers is really fine, calling attention to this band's musical expertise and attention to arrangements. Although there are tinges of "rock" guitar, it's kept to a minimum, making way for the powerful overall effect. Their version of the AIRPLANE's classic is totally enjoyable. (TY)
($2 to 151 N. 12th St., Philadelphia PA 19107)

SALEM 66 - "Across the Sea/Pony Song"

Really nice stuff here from SALEM 66. "Across the Sea" features some cool guitar and vocal interplay which is highlighted by a super chorus. The B-side falters in its vocals and length, but it's still strong. Play it for your Mom. (LH)
(Homestead, no address)

SKULLDIGGERS - "Phantasmagoria" cassette

A horror-filled tape (lyrics only, folks), full of guts and gore. This mood is enhanced by echoey, mysterious vocals, and slightly psyched instrumentation, some punk and some post-punk. Buy and die. (TY)
(1520 Shenandoah, Boise ID 83712)

SOLGER - cassette

If you were never lucky enough to pick up the SOLGER EP (one of the earlies NW thrash bands), then pick up this tape. It contains 15 tracks, down and dirty, recorded in 1980, that make the FARTZ sound pop. Well, not really, but you get the idea. (TY)
($5 to Jim Bunner, PO Box 85811, Seattle, WA 98145)

SONIC YOUTH - "Sonic Death" live cassette

We're bordering on ambient slow-burn here, but I'm still drawn...no, sucked into this band's whole thing. They simply can do no wrong. I'm the biased jerk who really shouldn't be reviewing this babe. Not for everybody, but then neither is good taste. (TV)
(Ecstatic Peace, 84 Eldridge St. #5, NY, NY 10002)

SONIC YOUTH & LYDIA LUNCH - "Death Valley 69/Brave Men Run"

A match made in hell? Actually, this single is pretty enjoyable. While I haven't really liked LYDIA LUNCH since TEENAGE JESUS & THE JERKS, the focus of SONIC YOUTH forces her into a structure that makes the result a lot more accessible. Almost sounds like PATTI SMITH. (TY)
(Iridescence Records, c/o Paradox, PO Box 2869, Torrance, CA 90509)

SOREX - "Never Forget" cassette

A new Huntington Beach band that's got powerful, but not especially original songs and delivery. Their most charming aspect is the nasally teen vocals. This band should improve with age. (TY)
($3 to EBS, PO Box 2126, Redondo Beach, CA 90278)

SPEED QUEENS - "Ballroom Blitz" cassette

Reminiscent of early '70's rock, with tributes of sorts to the SWEET, MOTT THE HOOPLE, etc. While this outfit is more garagy than their influences, they do seem a bit out of place today (which "All the Young Dudes are Dead" testifies to). "Prison Rape" is the most intense of the 4 songs, at least lyrically. (TY)
(437 40th St., Oakland CA 94609)

STEPPES LP

With their folk-style vocal harmonies and sedate instrumentation, this band seems to have steeped themselves too deeply in MOR '60's pop. Too bad; the rudiments of good songwriting are evident, but the STEPPES don't develop their melodic hooks or arrangements with much originality. "Kathy McGuire" rates as an above-average moddish ditty. (SS)
(Mystic, 6277 Selma, Hollywood CA 90028)

SWANS - "Cop" LP

Words that once used to adequately describe the SWANS -- like "Grinding, crunching, noisy, and painful." are not obsolete. Nothing can describe the total off-the-wall intensity of this band. Everyone should hear an album like this at least once in their lives. Definitely the kind of music sloths reproduce by.... (LH)
(no address)

TWISTED VALUE - "Take It for Granted" EP

Hailing from Smalltown, Michigan, there is something almost comical and naive about this EP. It's hard to pinpoint exactly; the music is punk/thrash, but it's delivered in such a garagy, under- produced manner that it seems almost Quincy-inspired. But there are some serious lyrics, and although I don't mean to be condescending, it's just that I feel I'm back in '78 again. (TY)
(564 E. State Road, Coldwater MI 49036)

VARIOUS ARTISTS - "Battle of the Garages, Vol. III" LP

This latest Greg Shaw reliving-his-teens comp. contains all contemporary SoCal neo-'60's bands. The accent is on punk here, with just a dash of folk-rock, psych, and Mersey. And a good one it is -- solid rockin' from beginning to end by all 16 bands (most previously unreleased). Recommended. (TY)
(Voxx Records, PO Box 7112, Burbank, CA 91505)

VARIOUS ARTISTS - "Brain of Stone" cassette

23 bands from all over the world contribute to this compilation, though a sound problem on the first side (is it just my copy?) works against some of them. First-rate efforts by the ACCUSED, NOT MOVING (from Italy), YOUTH KORPS, VICIOUS CIRCLE (from Australia), and Denmark's DISRESPECT make for some rousing moments; el Demento award goes to HAPPY FLOWERS for "Mom I Gave the Cat Some Acid." (SS)
(BCT, Box 16205, San Diego CA 92116)

VARIOUS ARTISTS - "Let's Breed" LP

This buoyant sampler of Boston-area bands concentrates on accessible, up-tempo power-pop and punk -- and manages it with surprising consistency. The FLIES, EDGE, and UNDERACHIEVERS vie for top honors, but the odds-on favorite is a slice of country swing (!) by SCRUFFY THE CAT. No thrash here; just agreeable, aggressive hard pop and punk -- the kind you listened to and liked way back in '79. (SS)
(Throbbing Lobster, PO Box 205, Brookline MA 02146)

VARIOUS ARTISTS - "Numb Tongue No Taste" cassette

An international compilation of the known and a few newcomers -- BORN WITHOUT A FACE, ARHIVISKA ZABAVA, DICTATRISTA, BRAVE NEW WORLD, UNIFORM CHOICE, CRASH BOX, ASBESTOS ROCKPYLE are among the former, while GLORIOUS DIN, BABY ASTRONAUTS (hilarious), ST-37, FAITH NO MORE, DOC WOR MIRRAN, and ARCATA BOYS CHOIR head up the latter. Enjoyable listening. (TY)
(Volker Stewart, 1723 Escalona Dr., Santa Cruz, CA 95060)

VARIOUS ARTISTS - "Painful Haircut" cassette

A nice little collection of young U.S. bands featuring MINISTRY OF TRUTH, F, FALSE LIBERTY, ANGRY RED PLANET, CHRONIC DISORDER, NO MORE WARS, STUKAS OVER BEDROCK, E-13, HOMO PICNIC, ART THIEVES, MUSICAL SUICIDE, FUTILE EFFORT, BABY ASTRONAUTS, JUVENILE TRUTH, AND MDC. Quality isn't bad. It sounds like a lot of basement demos, but the effort is well thought- out and delivered. A good compilation. (Pus)
(Brian Dunn, 3662 Vine Maple, Eugene OR 97405)

VARIOUS ARTISTS - "Their Eyes Don't Lie" EP

Produced by Student Action Corp for Animals, this 7"er comes with a foldout sleeve that contains all sorts of animal justice information and addresses. The disc itself contains a spoken word track, one musical track by D.C.'s SUBTLE OPPRESSION, and 2 songs by the Bay Area's late ATROCITY. Those 2 tunes, highlighted by twin female vocals and atmospheric but driving punk instrumentation, are the musical treats here, and, unfortunately, are the only released testimony to that great band. (TY)
($2.75 to S.A.C.A., P.O. Box 15588, Washington, DC 20003)

VARIOUS ARTISTS - "Twisted Youth" cassette

This comp represents past and present bands from the North Bay of the S.F. area. Side 1, the "well-recorded" side", is somewhat within that definition, and contains some cool tracks by LUDAVICHO TECHNIQUE, CRYPT, U.X.B., PUKES, and SACRIPOLITICAL. The "not-so-well-recorded side" is 'live' mateial, with a track each by 13 bands. Kent likes all this "warped stuff". (TY)
($3 to Eric Meade, Box 25, Woodacre, CA 94973)

BARRANCE WHITFIELD AND THE SAVAGES - LP

Heard this was a truly rockin' '50's-ish band (maybe the LYRES?), with a front man and honkin' sax added. It's okay, but not the rip- snortin' thing I was expecting. The exception to the rule was their cover of MICKEY HAWKS AND THE NIGHTMARES' "Cotton Pickin'." (TY)

WILDE KNIGHTS - "Beaver Patrol" LP

One of a seeming million early '60's garage bands from the Northwest that paved the way for mid-'60's punk. This LP traces their progress from an only slightly more interesting later reincarnation as a pop/rock R'n'B-sounding band (while going from name to name). It's a classic story, but not necessarily that interesting, musically. (TY)
(Voxx Records, PO Box 7112, Burbank CA 91505)

X-TAL - "Dub #1" cassette

There are three tracks here, all in the "angry young singer- songwriter vein." It's sort of a pissed, poetic stream of consciousness rap laid over driving rhythms, not unlike early LOU REED or JIM CARROLL (but with better lyrics). They're an enjoyable (though sometimes both tedious and thrilling) live act, too. (TY)
(62 Landers St., San Francisco, CA 94114)

YARD TRAUMA - "Try It/Christmas Tyme"

Oh, no! Yet another STANDELLS cover -- and a pretty decent one at that. The flip is a '60's fuzzed "tribute" to the holiday season; pretty imitative-sounding, but still okay. (TY)
(Dionysus Records, no address)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

ABURADAKO - 12" EP

A powerful effort which crosses sonic punk with a frenzied bizarre quality, yet lacing all the different elements of punk into the sound. Chanting vocals with background screams are added for an interesting effect, as the up/down, stop/start chord changes make this Japanese group unusual but enjoyable. Mysterious slices of doom to haunt and taunt at your swelling brain. (Pus)
(No label)

ANTI-DOGMATIKSS - cassette

Boomba! This is a pretty terrific debut. While the drummer seems to lag at times from sheer exhaustion, this band blazes from beginning to end, delivering not just wicked blasts of thrash, but tuneful, catchy, and intelligent songs as well. Hot! (TY)
($3 to Apto 23270, 08080 Barcelona, SPAIN)

BELFEGORE - "In Roma" (45)
"Belfegore" LP

Why these two platters in tandem? Because they graphically reflect before and after. Now that some A&R man has taken them under his wing and has sent them out on the road with HANOI ROCKS, will things ever be the same? They have some fuckin' killer platters like this 7", but their LP pales by comparison; it's still up front and to-the-point, but they lost me when they started singing in English. (TV)
(7" on Pure Fruede, LP on Elektra/Asylum, no addresses)

BILL OF RIGHTS - "Meltdown '85" EP

Bone-crunching punk (without being metal), these guys deliver intelligent lyrics to boot. This, their second 7", is produced by Dave Gregg of DOA, and there are some slight similarities in their punk "rock" approach. Powerful. (TY)
(No Rights Records, 12989 - 102 Ave., Surrey B.C. CANADA V3T 1N3)

BÖHSE ONKELZ - "Der Nette Mann" LP

This may appear to be a typical troglodyte Oi album, but it's both more and less. On the plus side are the now traditional gravelly vocals, an uncharacteristically rich guitar sound, and some surprisingly accomplished songwriting; on the debit side are overly long, metallic guitar solos (as in the title song), some bad reggae-influenced numbers, and a penchant for writing somewhat retarded lyrics (e.g., "Dr. Marten's Beat" and "Fussball & Gewalt"). Entertaining. (JB)
(Rock-O-Rama--Kaiserstrasse 119--5040 Brühl--W. GERMANY)

CANNIBALS - "Bone to Pick" LP

Mike Spencer is the only original member left of this R'n'B- oriented, rocked-out group (they date back to the late '70's, and their cover of "Good Guys Don't Wear White" on a single back then still rules!). While BO DIDDLEY or rockabilly riffs may be cliche today, they deliver with such verve that it becomes fun -- especially the live side, which is much more crazy than the rather staid studio tracks. (TY)
(Hot Records, no address)

CRETINS/BLUT&EISEN - split 45

The CRETINS' track, "Dachau Disco," is a snappy punk number, well-produced, in a manner somewhat reminiscent of the VIBRATORS. BLUT&EISEN chip in with "Summa Summarum," a trashed and thrashed- out version of "Teach Your Children Well." (TY)
(Weird System, Lange Reihe 101, 2000 Hamburg 1, W. GERMANY)

COCKSPARRER - "Running Riot in '84" LP

I'd say they were the heirs to the early COCKNEY REJECTS and other "working class" "football chant" UK bands, but this band actually pre-dates most of them. I don't know how long they disappeared, but their return is most welcome, especially on this disc. All the tracks are catchy, exuberant, and powerful. A good one. (TY)
(Syndicate, 133 A High Street, Acton, London ENGLAND W3 6LY)

D.T.A.L. - "Lands Krona" EP

Six totally gnarly, noisy thrashers. There's no let-up at all -- just one blast after another. Yet, beneath the fuzz and snarl, there's plenty of melody. Yet another Swedish classic.... (TY)
(Jerry Kronquist, Jarnsvagsgatan 48A, 26136 Landskrona, SWEDEN)

DEUTSCHE TRINTERJUGEND - EP

Likeable, garden-variety thrash are DTJ's stock-in-trade, though the lyrics on this one definitely push this outfit into the growing ranks of "drunkcore" bands. Five of the six songs on this EP have energy and spunk, especially the upbeat rocker, "Die Schwarze Else." Pretty good record. (SS)
(Love and Pils Records, Ralf Rexin, Lausitzerstr. 31, 1000 Berlin 36, W. GERMANY)

DER DURSTIGE MANN - "Bier 4 Tot" LP

ERIC HYSTERIC and his friends again treat us to some garagy, off-beat punk; here, however, the mid-tempo ditties utilize synth and rhythm machine to augment their hard guitar sound -- and add a bit of dementia. The songs are better than ever, too, though my inability of understand German left me out of a lot of the fun. Then again, if you get drunk enough, anybody could understand this music. Good stuff. (SS)
(Wasted Vinyl, D-6293 Lohnberg, Obertstr. 6, W GERMANY)

DIRECT ACTION - cassette

It would be unfair to characterize this band as something between DISCHARGE, DOA, and MDC -- because although there are some tinges of each influence, DIRECT ACTION is their own band, slashing out with one intense song after another, all of which are powerful, intelligent, and well-done. Get this tape, and their hopefully upcoming 12", but they have had some problems with the mail (it's the name), and many sent out never arrived. They'll send you the tape and cover in separate packages to avoid such problems. (TY)
(Irate Faction, c/o Radio York-CJRY, Downsview, Ontario M3J 1P3 CANADA)

DISARM - "Regerings Stodda" EP

While the drumming is a bit sloppy, the rest of the band churns on. I like the other aspects well-enough, but I keep hearing the drumming; sounds like it's from someone else's record...maybe some jazz track mixed in for kicks. Unfortunate for me -- maybe it won't irritate you as much, because the rest is cool. (TY)
(Bullshit Records, Brana 1:11, 57100 Nassjo, SWEDEN)

EA 80 - 12" EP

EA 80 deliver melodic punk and post-punk. It's really clean stuff, super-produced, and that sterilization process detracts in a way from the overall effect. This is especially true with the vocals, which seem so separate and almost operatic that it's annoying. So-so. (TY)
(Beethovenstr. 6, 4050 Monchengladbach 1, W. GERMANY)

ENOLA GAY - Demos cassette

The second tape release from this hot Danish band, and it's no let-down. Although it's of the tuneless thrash variety, it's pretty rugged stuff, with buzzsaw guitar and unrelenting energy. Contains both studio and practice tracks. (TY)
($2 to H.T. c/o Will, 29 Sandrigg Sq., Harton Moor, South Shields, Tyne & Wear, ENGLAND NE34 0HJ)

4 THOUSAND MILLION - "A Small Dose of Anticipatory Retaliation" cassette

One of the most politically aware and intelligent bands to spring forth in a while. They aren't slouches musically either; there is a strong U.K./CRASS influence at work, but they are their own band, with songs addressing many local issues, as well as international ones. Comes with posters, a zine, and other info -- all of which is comprehensive and inspiring. A good job. (TY)
($5 to 4 Thousand Million, GPO Box 1814, Canberra ACT 2601, AUSTRALIA)

IV REICH - cassette

I believe this tape is several months old and has now gone into a second edition. It's melodic but abrasive thrash and punk -- very appealing. I just realized that I like most all of the Spanish thrash bands. There is something very believable about their message, and the urgency of the performance. (TY)
($3 to Juanvi Linacero, Discos Cara 2, Calle San Miguel 49, 50005 Zaragoza, SPAIN)

JESUS AND MARYCHAIN - "Upside Down/Vegatable Man"

Very percussion-heavy post-punk meets pre-punk. In other words, there are elements of the VELVETS, '50's R'n'R, Chinn/Chapman, all blown to hell in a '80's noise blast that recalls no nostalgia -- only perplexion. (TY)
(38 Angus Ave., E. Kilbride, Glasgow G74 3TU SCOTLAND)

JUNGE FRONT - "Politick" EP

This 3-piece band deals us a 3-song EP, and a weird hand it is: there's some really fuzzed-out guitar, crazed ranting vocals, and almost jazzy, snappy rhythms. It's a little arty, but most definitely punk. Different...from Germany. (TY)
(Junge Front, no address)

LINKMEN - "Every Inch A King/Manic Depression"

The LINKMEN sound for all the world like a poor-man's NOMADS: rich production values, that riff-happy '60's punk sound, and a genuine instrumental aggression abound here. All that's missing are the great songs. "Every Inch A King" lacks melodic punch, though the HENDRIX cover on the flip has some moments of power. (SS)
(Kitchenware Records, c/o CBS Records, ENGLAND)

NOMADS - "Outburst" LP

This debut U.S. release of Swedish veterans the NOMADS contains four tracks from their recent "Where the Wolfbane Blooms" 12", but don't let that stop you from picking this one up. The NOMADS are without a doubt the best of the neo-'60's punkers today, with some of the nastiest guitar licks going. Killer! (TY)
(Homestead Distribition)

PSYCHIC TV - "New York Scum Haters" LP

There are three off-shoots of THROBBING GRISTLE. As this is Genesis P. Orridge's group, it will also be the most dangerous. Their experiments in video and live performance may tell more about them than their records can. Anybody (Genesis) who sticks needles through his penis deserves needles through his penis. (RF)
(Some Bizarre Label, no address)

RATTUS - "Kun Pommi on Pudotettu" cassette

The incredibly prolific RATTUS present 25 songs, some already released in different versions, on this "live in studio" tape. The sound quality is very good to excellent, and the selections give you a chance to hear this band branch out musically; note the cover version of "Police and Thieves." (SS)
(Gerard Miltzine, 23 Bd. Mal Leclerc, 38000 Grenoble FRANCE)

BOYD RICE/FRANK TOVEY - "Easy Listening for the Hard of Hearing" LP

Boyd Rice is NON and Frank Tovey is the main FAD GADGET. This is a stripped-down noise record that plays with rhythms and repetition created by mainly non-musical objects. A party record. (RF)
(Mute Records, 16 Decoy Ave., London W11 ENGLAND)

RIISTETYT/RATTUS - split cassette

Both sides are "live" recordings from mid-'84, and while the sound quality is decent, there certainly has been plenty of other material (both live and studio) by both bands. In fact, I'd say that they've glutted the market -- between tapes, Finnish releases, German releases, U.S. releases, etc. I certainly can't keep track any more of what's what. (TY)
(Ulo Fanzine, c/o Pekka Suomaki, Uusipohjolantie, 41800 Korpilahti, FINLAND)

RISS - cassette

This German band has quite an "Americanized" thrash sound, not unlike the FREEZE, SOCIAL DISTORTION, and others that utilize a melodic yet driving thrash approach. All the tunes are excellent, tight, and powerful. Watch for vinyl soon; I know I will. (TY)

(Robert Kampf, Bennostr. 12, 4600 Dortmund 72, W GERMANY)

ROLAND'S GOSSKÖR - "Genom Barriären" EP

This is a great melodic punk record that's almost up to the awesome standard established by fellow Swedes ASTA KASK. Loud guitars, huge hooks, and catchy background vocals combine to make these songs stick in your craw, particularly the pair on side A. Highly recommended. (JB)
(Studio Otukt--c/o Näslund--Kungsholmsstrand 141 5tr--11248 Stockholm--SWEDEN)

SCHAFFNER & DIE ARAM - "Mörder Mörder/Zieh Nor Alliene"

Slick packaging on this Kraut 7" sounds like a rehash to me with all those jangly guitars. Occasionally, they lapse into intense playing, but for the most part this looks and feels something like RED ROCKERS would have done three years ago. (TV)
(Anti-Nazi League Records, no address, W. GERMANY)

SID PRESLEY EXPERIENCE - "Cold Turkey" 12"

While the cover of the JOHN LENNON classic is pretty unexciting, the two flipside tracks are pretty neat. One is a surfish instrumental, powerfully done, and the other, "F for Fake," is in a '77 style that's pretty neat. Decent. (TY)
(Sid Presley Experience Records, 158 Queenstown Rd., London SW8, ENGLAND)

SLUDGE CONFRONTATIONS - "Vegatable Garden" cassette

NEOS fans take note! Some former NEOS and JERKWARDS team up to unleash those short, sweet, psychotic blasts of sub-one minute rage we've been missing. Noisy and nasty. (TY)
($3 to John London, 9346 Webster Place, Sidney BC, CANADA V8l 2S1)

SOCIAL OUTCASTS - "Tears of Death" cassette

Five songs recorded in both '82 and '84, and are well-done thrash and punk with good melodies and execution. It's either a live or garage tape, but quality is pretty decent. Catchy tunes, with a slight NY DOLLS influence on the slow numbers. (TY)
(Steve, 5766 Charles St., Burnaby B.C. CANADA)

SOFT BOYS - "Wading Through a Ventilator" 12"

This six-song job contains a bunch of their '77 recordings, some previously released and others not. All the tracks contain their quirky pop/punk classic qualities, with genuinely psychotic lyrics. Catchy and wonderfully weird. (TY)
(Delorean Records, no address)

STAR CLUB - "Hello New Punks/Bodies"

The A-side is the title track of the latest STAR CLUB LP, reviewed last issue. Needless to say, this band is still enamoured with '77, as their cover of the PISTOLS' "Bodies" attests to. If that era's punk musical style is your cup of sake, check this out. (TY)
(Japan Records, no address)

(LONDON) TERMINALS - "We Killed" cassette

Around for five years, they finally broke up due to lack of a strong local scene. This posthumous release contains live and studio tracks, both fast punk and thrash, which shows these TERMINALS to have been a highly committed, powerful outfit. Could they be persuaded to re-group? Ask 'em. (TY)
($5 to Laurie Wedge, 18 Childer St., London, Ontario, N5W 4B9 CANADA)

TERVEET KADET - "Knock Out" cassette

This tape features a selection of live tracks by TERVEET KADET, most ranging in sound quality from fair to good. Remarkably, though, I liked the power of these performances much better than the ones documented on the live side of the "Black God" album; so, this cassette could prove an interesting addition to your TK collection. (SS)

(BCT, Box 16205, San Diego, CA 92116)

TOLBIAC'S TOADS/SNIX - split EP

TOLBIAC'S TOADS present two cool tracks, one in a more melodic and catchy Britpunk style, the other in a thrash meets 13TH FLOOR ELEVATORS meets BLURT style that's quite unusual. SNIX's pair are more predictable, but also well done, in an Oi style. Two up-and-coming French bands. (TY)
(no address)

TORPEDO MOSKAU - "Malenkaja Rabota" LP

Reminds me a bit of early SHATTERED FAITH, with its tuneful hardcore approach, yet there is a more heavy-handed European thrash influence at work, too. While not startling, the record is engaging and listenable. Do I sound like Steve Spinali yet? (So much that it frightens me. -Ed.) (TY)
(Weird System, Lange Reihe 101, 2000 Hamburg 1, W GERMANY)

VARIOUS ARTISTS - "ABT Nr. 409, Copvlation, Xerxes..." LP

This trio of Swiss experimental bands channel their ideas through traditional rock song-structures. COPVLATION are the punkiest here, adopting an early CABARET VOLTAIRE sound, albeit with more power in the drums; XERXES VON MUNSHREIN have definite potential, though this band is decidedly more synth-oriented. No truly great songs here, but let's hear more from the country that used to be the creative center of first-rate post-punk. (SS)
(Sounds, 6 Rue de L'Ecole de Medicine, 1205 Geneve SWITZERLAND)

VARIOUS ARTISTS - "Basic Sampler #1" cassette

CCM and I REFUSE IT from Italy; FARTZ and SOLGER (R.I.P.) and REJECTERS from the Northwest; MEAT PUPPETS, PART-TIME CHRISTIANS, and MAGGOT BRAINS from all around. Lots of live tracks and decent sound quality, but what's most unusual about this release is...no accompanying booklet with lyrics, addresses, etc., a rarity these days. (TY)
($5 to Jim Bunner, PO Box 85811, Seattle WA 98145)

VARIOUS ARTISTS - "Chainsaw Magazine Flexi #3" flexi EP

Although the previous released tracks by MORNINGTON CRESCENT and BGK make for a shred-fest in themselves, the two songs by BUTCHER are also worthwhile. Their cover of T. REX's "Get it On" is a delightful pop-punk version, but "Psycho Trend" seems a tad more lively. Available with Chainsaw 'zine. (SS)
($3 to Chinsaw, Box 787, 32 Ivor Place, London NW1, ENGLAND)

VARIOUS ARTISTS - "Keine Experimente, Vol. II" LP

An excellent follow-up, this compilation features some of the hot current crop of young German hardcore bands, with some great tracks by TORPEDO MOSKAU, AGEN 53, PORNO PATROL, EA 80, CHOAS Z, NEUROTIC ARSEHOLES, TIN CAN ARMY, CRETINS, and VOLXFRONT. A fine recording, on colored vinyl. (TY)
(Weird System, Lange Reihe 101, 2000 Hamburg 1, W. GERMANY)

VARIOUS ARTISTS - "Finnish Spunk/Hard Beat" LP

A compilation of Finnish hardcore on Germany's Rock-O-Rama label. The music is generally strong (though some is overly generic), but there is a problem raised by this album--the appearance of so many tracks that have already been released on earlier Finnish (or even German) records. Although it's great to witness the "internationalization" of the punk scene on vinyl, I wish that the organizers of these projects would try harder to get only unreleased cuts or songs on records that are out-of-print or otherwise impossible to get ahold of. Here, the ratio of easily-available material is close to 50%, and that's too much. (JB)
(Rock-O-Rama)

VARIOUS ARTISTS - "P.E.A.C.E." double LP

Quite a masterwork, this compilation contains 55 bands from all corners of the world, turning in powerful songs for the benefit (literally) of peace. Besides the intense music, there is a 72-page zine including, not only a page for each band, but also tons of source material on various related subjects. Although there are some previously released tracks, and some big-name groups (DOA, DK'S, CRASS, MDC, etc.), there are loads of lesser knowns and debuts here, too. A must! (TY)
(Radical Records, 2440 16th Street #103, San Francisco, CA 94103)

VARIOUS ARTISTS - "Propaganda Live" LP

A live release of ten Finnish hardcore groups with a major emphasis on the BASTARDS and POIKKEUSTILA. Good sound quality gives this the right edge, as it is gritting and raw, yet uncompromising in energy. Interesting listening from Rock-O-Rama. (Pus)
(Rock-O-Rama, Kaiserstr. 119, 5040 Bruhl, W GERMANY)

VARIOUS ARTISTS - "So Much Fun" LP

KAAOS and TERVEET KADET split this German release. While most tracks are available elsewhere, the materal is very hot, and at least available to more people in the world. TK is in fine form, although their new drummer (replacing Walde, who died) is not quite as tight. KAAOS are consistently powerful and productive. (TY)

(Weird System, dist. by Systematic)

VARIOUS ARTISTS - "Spanish HC" cassette

Six bands share this compendium of Spanish hardcore, including the likes of ULTIMO RESORTE, SHIT S.A., and M.G. 15. R.I.P., however, shame their competition with 13 ripping live songs in a well-orchestrated thrash style; their tracks alone make this compilation especially attractive. Give it a listen! (SS)
(BCT, Box 16205, San Diego, CA 92116)

VICE SQUAD - "Teenage Rampage/High Spirits"

Their cover of SWEET's "Teenage Rampage" is a tiresome re- tread of '70's rock I'd just as soon forget (is it meant as a joke?). The flip, however, is more in keeping with VICE SQUAD's typically polished punk sound. Release by release, this band is sounding increasingly like LIGOTAGE (Beki's band). Coincidence? (SS)

(Anagram Records, no address)

VARIOUS ARTISTS - "This is White Noise" EP

With lines like, "It don't matter how we win, even murder is no sin" and "Nigger nigger, go back home," the National Front promotes their nationalist and racist ideology through 4 bands they've signed to their label: SKREWDRIVER, DIEHARDS, BRUTAL ATTACK, and ABH. Sad, and dangerous... (TY)
(White Noise Records)

WRETCHED - "Liberto di Vivere..." LP

Italy's premier scorching attack deliver an outrageous LP's worth of material. Packaging includes a nice cover illustration by Stiv (TVOR) and a lyric sheet insert, with the translations in English, showing some well thought-out writings. WRETCHED continue their thrash barrage with powerful guitars and booming drums as vocals hoarsely growl through lung-filled vocals. Well-produced, for all fans of good, powerful international hardcore. Exceptional. (Pus)
(Mussi Gianmario, Via Ludovico il Moro 179, 20142 Milano ITALY)

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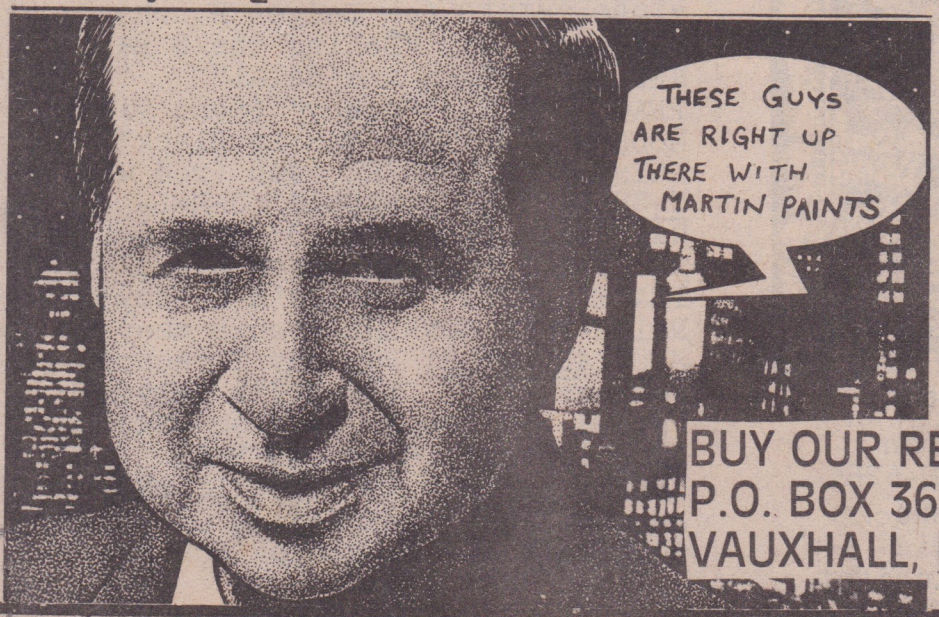

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